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ABSTRACT

The book presents a creative art program for preschool children that utilizes art as a vehicle to develop many desirable behaviors -- social, emotional, and intellectual. A total of 45 art activities are described, organized under the headings "Exploration--Seeing and Feeling" (including seeing and feeling different textures, and seeing repeating lines and shapes), "Painting and Drawing" (including painting on a transparent surface and drawing a picture with chalk), "Printmaking" (including making a vaseline monoprint and creating a picture from a printing plate), "Sculpture" (including making a junk sculpture and making a papier mache relief sculpture), and "Crafts/Mixed Media" (including making a scrap collage and making a paper bag puppet). Along with each activity description is included a list of materials needed, possible concepts to be learned, skills involved, time required, demonstration procedure, and suggested subjects for additional art activities. (DLS)

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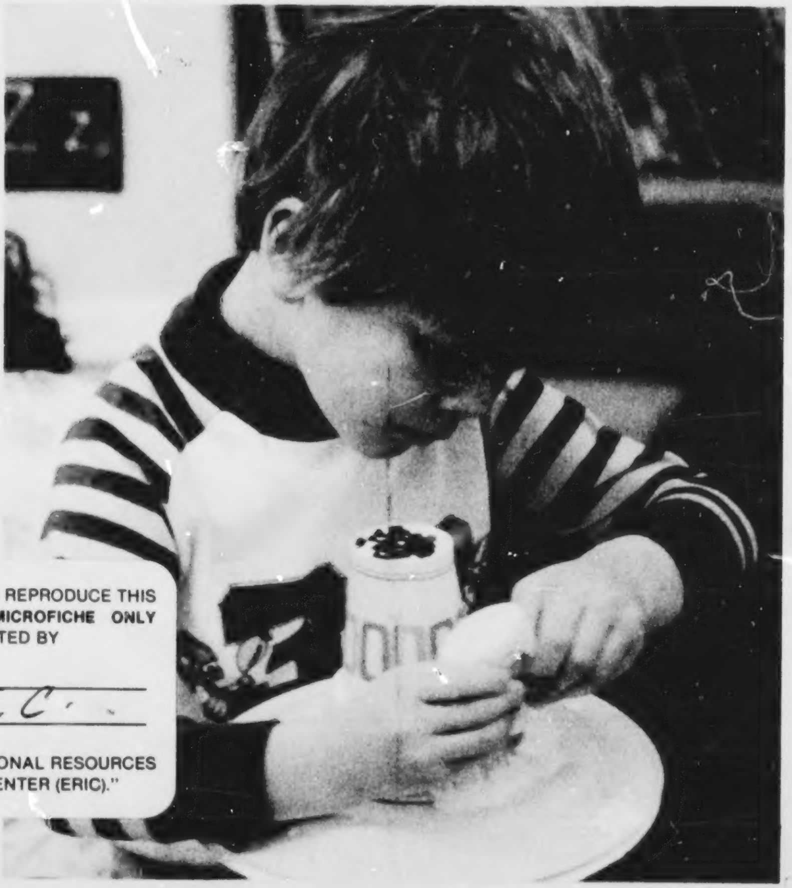
CREATIVE ART FOR LEARNING

Merle B. Karnes



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Foreword

Many children, professionals, paraprofessionals, and teachers in training have contributed directly and indirectly to the development of this art curriculum. Some 10 classes of over 100 both handicapped and nonhandicapped children in a mainstream setting at the Urbana-Champaign campus at the University of Illinois, in a joint agreement with the Educational Service Region Center and 15 rural school districts in Champaign County were involved in the field testing of this version of the art curriculum. The field testing was also conducted in sites across the country that are replicating the PEECH Model (Precise Early Education of Children with Handicaps), a nationally validated program directed by the developer of this program. These sites included: Community Action Program of Central Arkansas Head Start Program, Conway; Rhinelander Early Childhood Exceptional Educational Needs Program, Rhinelander, Wisconsin; Public School District #1, Missoula, Montana; Meeker and Wright Special Education Cooperative, Cokato, Minnesota; Early Learning Project, Maple Community Center, Fullerton, California; Division of Early Childhood Education, Cleveland Public Schools, Ohio; Northern Arizona University College of Education, Special and Early Childhood Education, Flagstaff and Rhode Island College/State Department of Education, Providence. Many thanks for their helpful feedback after using the curriculum with their young children. In addition, the curriculum was field tested in the Murfreesboro, Tennessee, public schools with handicapped and nonhandicapped children, ages 3 through 12.

Special thanks is extended to Iva Dene McCleary for her assistance in writing a portion of the introductory section. Major credit goes to Marilyn Lindholm, not only for her contributions to the introduction section, but for the writing of the lessons in the final version of the art curriculum with the assistance of Patricia Conder and Andra Johnson. Appreciation is also extended to Marie Dean, Art Coordinator of the Murfreesboro City School System, and the teachers and children in the Murfreesboro, Tennessee, Public Schools for providing samples of the art included in the book.

This curriculum has been found to be appropriate for use with handicapped and nonhandicapped children ages 3 to 12 and with older handicapped children who are developmentally within this age range. Children should be encouraged to express themselves through art for part of each day. It is our wish that teachers will find this curriculum helpful in stimulating and encouraging their young charges to express themselves through art. In so doing, such important areas as social development, cognitive/language development, and visual and perceptual development will also be enhanced.

Merle B. Karnes
Developer

Introduction

This art curriculum is designed to assist the teacher in creating an environment conducive to the general growth and development of young children. Further, these preschool art activities necessarily provide opportunities to develop many skills and behaviors required for later school success. As teachers implement these lesson plans, they will gain an understanding of the theory and psychology of preschool art as well as information concerning the normal development of young children.

Many of us begin teaching with a preconceived notion of what children's art should be. We are afraid to allow the child to be messy or to make a product that we cannot interpret. Often we are reluctant to try certain activities because of the clean up time required, forgetting that responsibility for clean up is part of the total learning experience for the child. We feel the pressure to send home "pretty pictures" or to decorate the walls with art that visiting adults will appreciate. In our desperation, we may insist that each child try to reproduce the same picture or complete a pallid mimeographed picture.

These attitudes have prevailed too long and are clearly detrimental to children. Instead, we must be guided by established developmental stages of art expression and skill. An understanding of these stages can aid the teacher in interpreting activities that may seem unplanned or "busy work" to other adults. Mimeographed pictures and coloring books were once considered adequate art materials. Their objective was to teach the child to shade, to color within a line, and to fill in a prepared design. It was argued that the child needed to develop precise control to manipulate a crayon and later a pencil in order to learn to write. This may, indeed, have been a valid goal; however, activity of this type ignores the normal developmental stages of motor control and visual-motor coordination that children experience in reaching higher levels of artistic behavior and creative expression. The art program that ignores exploration, manipulation, and experimentation inhibits and destroys much of the rich talent of children. Futher, there is evidence that such freedom enhances rather than impedes the development of the refined skills necessary for writing.

Many adults feel they have little artistic talent — an attitude fostered by over valuing realistic pictures. Adults who may not have developed beyond the preschool stage of representational art are often frustrated by their attempts to draw realistically but seldom feel shame at doodling, which provides a release of emotional energy and escapes value judgment. Adults who feel they have no artistic talent often were made to feel as children that their pictures were not valued or acceptable. The child whose pictures are critically judged often becomes the adult who fears interaction with art media. Teachers must be concerned with fostering the child's positive self concept. Indeed, a valid argument for preschool art is that the child can experience success regardless of the *product*. Two or three year old children experience success when they make scribble pictures, but if they are expected to draw representational pictures, they will experience failure.

Art experiences are often considered to be incidental or supplemental acitivites. Art activities are often justified because they can be used to teach math, language, and social studies or to test perceptual motor skills. Art can be educational in itself. As teachers of preschool children with a wide range of abilities, we believe that art experiences can be a legitimate part of the early childhood program. Art activities are particularly significant for preschool children because they combine the children's developing ability to use symbols with their persistent desire to handle materials. Few other subjects give children as many opportunities to actually manipulate the materials and to express their own ideas and emotions — the goal of the art curriculum.

Given the purpose of an art program in early childhood education, we can now define an art activity very simply as any activity that gives children an opportunity to manipulate visual symbols to express their own ideas.

Nonart activities include tracing, dot-to-dot pictures, and coloring books. If all the artwork in a classroom looks alike, there was no art experience. We feel that patterned, step by step, or tracing activities should not be considered as harmless. When you hand a child a picture of a dog and tell him or her to fill in the colors, you are, in effect, saying to the child, "Here's a dog. This is what a dog looks like. You cannot draw a dog, so I'm giving you one to color. Your idea or feeling about a dog is not valid." The child is *not* learning and organizing visual symbols to express his or her own ideas and feelings.

With a short history of such activities, children may not even attempt to draw their own pictures. They can quickly become "I can't, will you draw one for me" children. Tracing or coloring activities are traditionally held as the ways to determine a child's eye-hand coordination or visual perceptual skills. True, these skills are easily seen in tracing and coloring activities because they are the *only* actions open to a child. But these same skills can be seen in a variety of art and nonart activities that are not as limiting or as harmful to the child. For example, a child racing small cars from a start to a finish line is demonstrating his or her ability to start and stop his or her hand. A child making repeating lines in the sand pile is demonstrating his or her ability to follow a line with his or her hand. A child stacking and building with small blocks or constructing a wood sculpture with scrap wood is demonstrating eye-hand coordination, sensory awareness of balance, and a variety of hand and finger grasps. Art activities do not have to be contrived to test a child's motor skills.

Art and beauty are expressions from within; famous artists do not strive to paint a picture that will be understood and praised by everyone but to express themselves and their feelings. In early childhood everyone is free to be an artist, free to create without fear of judgment. The teacher must be fully aware of the validity of and the necessity for this experience. Each age of childhood has normal acceptable behaviors in art expression that the teacher must understand.

Rhoda Kellogg (1967) contributed much to an understanding and appreciation of children's art. Over a period of 20 years she collected the artwork of young children from all over the world. From these and from observations of children at work with art materials, she charted the developmental stages of children's art. She divided the stages of art development into the Manipulative Stage, Symbolic Stage, and the Pictorial Stage.

According to Kellogg, in the Manipulative Stage the young child (aged 2 to 3) scribbles, making large movements. His or her artwork is lacking in arranged design. Between the ages of 2 and 4 the child's movements become more controlled and shapes begin to form within the scribbles. Between the ages of 3 and 4 outlines begin to form.

The Symbolic Stage occurs between the ages 3 and 5. The child begins to combine shapes and forms to make a design that has meaning for him or her. At this stage, children may even tell stories about their pictures.

The Pictorial Stage takes place between the ages of 4 to 6. The child often depicts his or her own experiences. This is the beginning of the child's attempt to reproduce objects in his or her environment. Between the ages of 5 and 7 the child's art becomes still more realistic.

We suggest that you review the stages of art in her publication. The charts and samples of art work will enable you to determine where the child is developmentally in art.

The three developmental stages delineated by Kellogg and her associates are discernible in children's art regardless of the media — crayons, painting, clay, or collage — and a clear understanding of these stages will equip the teacher to provide appropriate materials and adequate guidance for children in the art program. Although Kellogg's outline assigned approximate age levels to each stage, these levels are flexible and merely serve to designate a normal age range. If a child comes to school at age 5 without having held a crayon, obviously he or she will begin art work at the basic scribble stage. To insist that he or she produce drawings at the pictorial stage will consign him or her to failure and deny him or her the necessary experiences on which future skills can be built.

Another good reference for ascertaining the basic stages in the development of the young child in art is Lansing's *Art, Artists, and Art Education* (1969). He divided stages into the following: *scribbling stage:* (a) uncontrolled scribbling, (b) controlled scribbling and (c) naming of scribbling stage; *figurative stage:* (a) early figurative stage, and (b) midfigurative stage.

Art to young children is largely manipulative. Through a wide variety of planned experiences in which they see, feel, smell, and manipulate material they become aware of the potential of art materials to communicate their feelings about their environment and the people in it. Activities that allow children to manipulate different materials and to explore texture, color, pattern, and natural properties aid in the development of their visual and sensory capacities. In addition, children develop socially by learning to share, to take turns, to cooperate, and to assume responsibility for materials and for clean up at the end of activities.

The lessons that follow will aid teachers in understanding how to use the art period to promote language and concept development through discussion and interaction with the children. Art allows children to express feelings and emotions they are as yet unable to verbalize. The teacher should encourage the children to draw and to talk about what is important to them. When concepts such as colors, shapes, numbers, textures, spatial relationships, and dimensions are introduced in the regular preschool curricula, art activities can provide opportunities to reinforce these learnings, to internalize them, and to expand them.

As teachers, we are aware of curiosity and interest as motivation for learning in children. Questions such as, "I wonder what would happen if we mix some red paint in your yellow paint?" pique the children's curiosity; as they are involved in the experience of discovering the answer, they raise additional questions that lead to further experimentation. They joy of discovery is an excellent stimulus to learning.

Children must learn to make decisions and choices: what color to use, what materials to put on a collage, what forms to make. They should feel free to work in their own manner while the teacher offers encouragement and support. Confident children freely explore and create with art materials and are not overly dependent upon the approval of others. Less secure children demand more teacher guidance and acceptance.

The need for fostering a positive self concept in young children is well established. What better time to promote this feeling of worth and capability than during the art period where *process* rather than *product* is important? The sense of pride a child feels about his or her artwork is important in the development of this elusive concept.

Self discipline and control can also be established within the framework of the art period. The teacher must define limits clearly and explain their reasons to the child. Giving children a sense of responsibility for clean up is a part of the learning process. The child who develops the ability to remain with an art activity for increasing periods of time is developing inner control and the attention span necessary for later school experiences.

In summary, a soundly based, creative art program provides the teacher with a powerful tool for furthering the total development of young children. Through the various art media, children are able to clarify and to express their ideas and responses, to gain an appreciation of themselves and the ways in which they are unique and significant as individuals, and to learn that people think and feel differently about the same things and that there can be many "right" ways. The simple act of bringing a crayon and a piece of paper into contact with each other produces delight in the knowledge that "I have brought something into being!"

A teacher of preschool children has a two fold problem. Children this age typically draw from memory; they will not sit still long enough to see a still life. Therefore, a teacher must put more into their memories through direct stimulation and personal experience and encourage them to use more from their memories and personal experiences in their art work. This curriculum is designed to do both.

Remember that art should be an exciting and memorable experience for children and teachers. Do not hesitate to *explore, experiment,* and *enjoy.* An art teacher of young children related the following story about herself as a young and not too courageous teacher. She felt her room should be as attractive as that of the teacher across the hall and that the pictures she sent home with the children should impress their parents. Therefore, she felt compelled to tell the children what to draw. At Thanksgiving time she made a mural depicting the traditional holiday feast complete with hills, trees, log cabin, Pilgrims, Indians, and tables laden with food. She assigned the children the task of making their own pictures using the mural as a model. One little boy quickly finished his picture and asked for more paper. When the teacher looked at his picture, she discovered he had drawn only a log cabin. She asked why he had not finished his picture — where were the people and the food? He replied, "Oh yes, they're eating inside." And off he went with his second piece of paper to make his own picture which occupied him for a much longer period of time and did not in the least resemble the Thanksgiving mural.

Goals of the Art Curriculum

This art curriculum is based on the premise that art is a vehicle to develop many desirable behaviors — social, emotional, and intellectual. The goals of this curriculum, therefore, are many faceted. The following outline will aid the teacher in using individual lesson plans to achieve comprehensive goals as well as many more specific objectives.

I. THE OVERALL GOAL OF THE ART CURRICULUM: To provide children with the opportunity to express themselves through art and to progress through the developmental stages of children's art.
   A. The teacher will assess the child's level of performance at entrance and will provide activities specifically within his or her range of abilities to allow him or her to progress through these developmental stages.
   B. The approximate age range for each of the three developmental stages of children's art as delineated by Kellogg (1967):

2 years	3 years	4 years	5 years	6 years	7 years
Manipulative Stage		Symbolic Stage		Pictorial Stage	

   Age ranges overlap at each stage of this continuum, since children do not progress at identical rates. A major determining factor in the rate of progression is the child's experience.
   C. In addition to providing the experiences necessary for the child to develop appropriate motor and manipulative skills, the lessons in this curriculum will help the teacher provide enrichment experiences and reinforce other preschool learning.

II. FOUR SUBGOALS OF THE ART CURRICULUM
   A. To foster the development of concepts, skills, and attitudes.
      1. Perceptual abilities
         a. Observing the environment.
         b. Identifying objects.
         c. Recalling events and activities.
         d. Distinguishing physical properties through the sensory modalities, i.e., texture, weight, color, size, shape.
         e. Classifying materials and objects.
         f. Developing psychomotor skills.
         g. Coordinating eye and hand.
      2. Verbal and physical response
         a. Expressing feelings verbally and graphically.
         b. Involving the children with the materials.
         c. Comparing concepts.
         d. Describing actions and activities.
         e. Talking about the art product.
      3. Personal expressiveness
         a. Constructing a product from the materials provided.
         b. Combining various materials to form a personally meaningful product.
         c. Combining materials in different ways to produce a new product.
         d. Utilizing the various art media to explore and to express personal ideas, emotions, concepts.
   B. To enhance self concept
      1. Experiencing success by participating in an activity within the child's level of ability and according to his or her developmental stage.
      2. Involving children in the process.

rather than judging themselves by the product.

   3. Experiencing a sense of personal worth through the acceptance of his or her products and through the joy of accomplishment.
   4. Using materials to express inner perceptions in tangible ways.
   5. Leaning to make choices and decisions, such as selecting specific materials, colors, etc., and accepting or rejecting suggested topics and developing personal ideas.

C. To promote curiosity and motivation to learn
   1. Responding to a wide variety of stimuli.
   2. Interacting with peers and teacher.
   3. Engaging in activities that enlarge the scope of sensory, emotional, and intellectual experiences.
   4. Experimenting with the materials to discover new possibilities and to sensitize awareness.

D. To develop inner controls, self discipline, and increased attention span
   1. Respecting limits.
   2. Maintaining interest in a variety of lessons and media.
   3. Accepting responsibility for clean up as an integral part of the lesson.
   4. Remaining with a task through personal involvement.
   5. Learning to share, to cooperate, and to respect the rights of others.

The Teacher's Role

Teachers must do more than provide art materials and watch and wait; they must understand where each child is and where he or she is going according to the developmental stages. Teachers must maintain an accepting and encouraging atmosphere in which children can develop socially, emotionally, and intellectually.

Concern with the development of creativity is paramount, and the children must feel free to express what is personally meaningful to them.

The following outline will aid in the formulation of goals and objectives as a continuous, evolving process:

I. PLANNING THE ACTIVITY
   A. In initial art experiences materials are powerful stimuli; give each child the opportunity to explore and to manipulate various art media within a supportive and accepting atmosphere.
   B. Use child initiated as well as teacher planned stimuli to achieve the goals and objectives of this curriculum.
   C. As the children become familiar with the materials and demonstrate competence with them, provide experiences that will aid them in developing ideas in becoming increasingly aware of their environment, and in extending learning from other curricular areas. In presenting extension activities, be sure that the child relates in a meaningful way. If a child has never seen a snowfall, he or she will be unable to draw a picture of winter; however, if the teacher plans activities in which the child first experiences these concepts through participation, he or she will be capable of using graphic expression to convey and elaborate his or her ideas.

II. SELECTING THE MATERIALS
   A. Select materials according to the child's ability and level of development. The units of this curriculum employ basic preschool media. Materials and projects beyond the child's development are frustrating and defeating.
   B. Storage and care of the materials are important aspects of a good art program. Establish basic rules and limits for using the materials to help the child assume responsibility and become increasingly self sufficient.
   C. Since children are natural collectors, use this interest by encouraging them to bring items for making collages and other such projects.

III. PRESENTING THE ACTIVITY
   A. Each lesson plan can be used repeatedly and with variations. Do not be limited by the specific ideas in the plans, but use items of special interest to your class.
   B. When presenting lessons, the teacher plays a key role in developing concepts by interaction and discussion with the children. Help the children to clarify ideas and to develop language during the art lesson.
   C. Be accepting of the child's endeavors to create an artistic product. Do not make judgments about what is good art. Avoid telling the children what to make or offering models for them to copy. By displaying the child's work you show appreciation and acceptance of the child as well as his or her product.
   D. Allow the children to tell about their creations if they wish. Never ask, "What is this?" Often children are more involved with the process than with the product.
   E. Involve the children in all aspects of the art period. Clean up is an important part of the learning process.

IV. OBSERVING AND ASSESSING

A. Observe the children and record their interests, attitudes, work habits, skills, and general level of development in order to provide experiences that are within their range.

B. More detailed information on observation and assessment is given in the following two sections

Assessment Techniques

This curriculum focuses on long term behavioral goals, and assessment by daily criterion tasks is not feasible. Achievement and growth will be primarily assessed through teacher observation, a daily anecdotal record of important behaviors exhibited by each child, and an annotated collection of work produced by each child. The long term goals of this art curriculum are:

- The child will evolve through the developmental stages and increase his or her mastery of the materials.
- The child will develop manipulative and psychomotor skills and eye hand coordination.
- The child will learn to share, to cooperate, and to respect others.
- The child will independently plan, select materials, and execute his or her ideas in art.
- The child will experience a sense of personal worth through the acceptance of his or her products and through the joy of accomplishment.
- The child will increase his or her ability to use imaginative and creative thinking in verbal interaction and in artistic endeavors.
- The child will develop increased attention, motivation, and interest.
- The child will accept responsibility for specified areas of clean up and classroom management.
- The child will clarify, reinforce, and expand concepts presented in other areas of the preschool curriculum during the art period through personal interaction with art materials.
- The child will develop the ability for personal expressiveness of his or her ideas and emotions, and the recognition of himself or herself as a unique and worthy individual.

Format of the Curriculum

This curriculum is divided into three basic areas: exploratory activities, art activities, and activity topics.

Exploratory activities are designed to encourage the children to see, feel, explore, and examine their environment. These activities may be used anytime, with or without an art situation. The exploratory activities stimulate the children's memory and help them become more aware of the elements of art surrounding them.

Art activities are specific lessons that include a description of procedures, how to use the materials, the possible concepts to be expanded, and the skills involved. This section is divided into four areas: Painting and Drawing, Printmaking, Sculpture, and Crafts/Mixed Media.

Each concept listed is discussed in the lesson, and it is up to the teacher to choose a concept to be discussed with the children. Since the skills are specified, the teacher may then adjust the level to that of the children in the classroom. The amount of time noted in the lesson is the approximate time needed to present the lesson to a group of five to seven children.

Activity topics are suggested subjects for art activities. They by no means represent a complete list of possible concepts/topics to be introduced to the children. Any subject that interests a child or any field trip or discussion of home or family can be used as a subject for an art activity.

The concepts that are listed relate directly to the topic, not to a particular media or material. A dialogue is included for each concept listed, and the teacher can select the one to be presented in the discussion.

There are two basic approaches one can take when using this curriculum (See Table 1). A teacher may choose a particular topic and translate that topic into a variety of media, or the teacher can begin with a specific material or art process and then bring in a variety of topics. These combinations are flexible enough to be used in either open or structured classrooms.

Table 1. Two Approaches to the Curriculum

Introducing the Topic First	Introducing the Materials First
1. Assemble materials needed for topic. Display materials. Go on field trip, etc.	1. Assemble the materials needed for the activity
2. Discuss the topic of interest with the children. Encourage them to visualize and recall as many details as possible.	2. Introduce the materials. Demonstrate how to use the materials or how to do the art process.
3. Introduce the media/materials to be used.	3. Introduce a topic for the activity.
4. Demonstrate and describe the procedures for using the materials.	4. Encourage children to visualize and recall details. Show the children any posters, pictures, or books selected for the topic.
5. As the children work, review the concepts presented. Ask questions about their projects.	5. As the children work, review the concepts in the lesson. Ask the children questions about their work.
6. Frame or mount the finished product for display.	6. Frame or mount the finished product for display.

Cumulative Picture File

Select pictures periodically for a continous record of the child's progress. File a picture for each child at least once every 2 weeks. Date these pictures and record relevant comments on a card or on the back of the picture. Review the picture file periodically to assess the child's progress toward long term goals.

The following suggestions will help the teacher to make relevant observations and to record pertinent comments in the cumulative file.

1. Motoric control and manipulative skills.
2. Attitude, interest, and motivation.
3. Ability to work indpendently, to utilize his or her own ideas for creative expression, and to solve problems.
4. Verbal ability: expressing ideas and specific concepts and discussing his or her art products.
5. Social skills: accepting responsibility, cooperating in group tasks, respecting the rights of others.
6. Sense of accomplishment and joy in the creative endeavor.

Teacher Tips

MOUNTING AND DISPLAYING ART WORK

When the teacher displays the child's work, it shows approval and acceptance of the child and his or her creation. Do not select only pictures you favor, and avoid making judgments about "good" or "bad" art. Bulletin boards that show commercial or teacher made models inhibit the child in developing his or her own ideas.

Select a display area that is at the eye level of the children, if possible. Use artistic arrangements by, for example, selecting pictures of various sizes. Add decorative materials such as yarn, rick-rack, artificial flowers, or other unusual items to spark interest. Make interesting labels for displays that depict a particular theme or topic to help the children associate symbols with meaning. Words may be printed with liquid glue and sprinkled with colored salt, sand, or glitter for a fancy label. Labels may also be printed with ribbon, yarn, or rick-rack. Letters may be cut from metallic gift wrap paper and glued to a piece of construction paper.

Mounting or framing the child's picture gives it added importance. Glue the picture on a heavier paper, leaving a 2 inch border. The mounting paper may be a contrasting or harmonizing color, preferably a dark shade. Other materials for making frames or mountings are construction paper, corrugated paper, oak tag, molded egg carton lids, and flat boxes.

Change displays often to stimulate interest and so that all children see their work in the display area. Inadequate bulletin board space is often a problem, but tapes that are adhesive on both sides can be used to place pictures on empty wall space without a bulletin board. A special space may be set aside for the recognition of children's birthdays. Designate this area with a motif in keeping with the month and with the birthday child's name. Display his or her work on the special bulletin board.

LABELING PROCEDURE

Always identify the child's work with his or her name to avoid confusion and to aid the child in associating the printed symbol with meaning. Print his or her name in the upper left hand corner of the paper using capitals for the initial letters only. The child will become accustomed to looking at the upper left hand corner of the paper, a useful habit for future reading skills. Later, this procedure can be adapted to teach color names: ask the child to name the color he or she wants you to use to print his or her name. If the child does not yet know the color names, ask him or her to select the color he or she wants and to repeat the color name after you. When the children can recognize their printed names, print them on the art papers before the period begins. Let each child find the paper he or she is to use from the name clue.

Tie a grease pencil to the easel to use for identifying paintings. Print the child's name on the back of fingerpainting paper before he or she begins to work. Identify clay work by scratching the child's name on the bottom of the object with a nail or by labeling a piece of paper or small container such as a box lid to hold very small items.

MANAGING THE ART PERIOD

The art period can be a frustrating experience for children and teacher if adequate planning, preparation, and management are not considered. Set the stage with a wide variety of materials so that the children may discover the many possibilities in each medium. Even the most basic supplies — crayons and newsprint or tempera brushed on paper — are of interest again and again, even after other materials and methods have been explored.

Schedule small group activities in art with an adult at each activity area. If you plan art as a daily period for all children at the same time, divide them into groups of no more than five for each adult. By setting up specific art areas (crayons and paper, clay, painting) during free choice periods, children can return to favorite activities and further explore materials that were particularly satisfying.

PREPARING FOR THE ART PERIOD

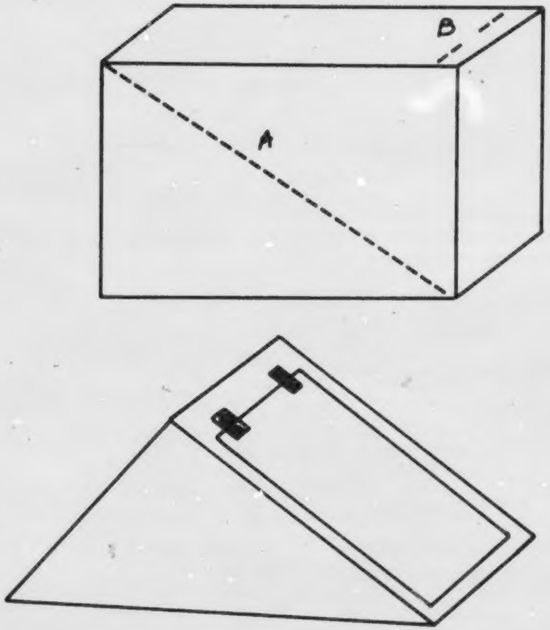
The following guidelines can be used to prepare for the art period:

- Consider the *work space* necessary for each lesson and provide an area where children can work without confusion and interruption. Different lessons require different provisions for space.

- Plan the activity to utilize the *time* allotted for art period. Some lessons require more time than the usual schedule provides. If the daily schedule cannot be changed, the lesson may be divided at a logical point and completed the following day.

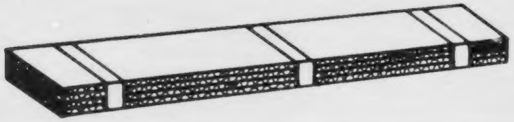
- Have the necessary *tools and materials* ready before the art period begins. If the children must wait for the teacher to collect materials, a good lesson may be ruined. Substitutions or improvisations may be used for many of the materials described in these lessons.

    1. Commercial *easels* may be used, or you may build your own from wood. Economy easels may be made from cardboard cartons by following the pattern shown below:



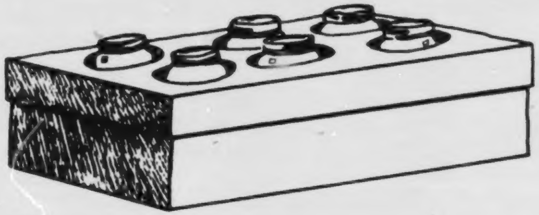
Two easels can be made from a single carton cut diagonally along line A. Cut two slits in the long side at B to use in fastening paper with spring-type clothespins.

2. Purchase *brushes* in a 5/8 inch width with medium length handles. Include a few narrower brushes for children who are ready to use this type.
3. Commercial *drying racks* or clothes racks or lines may be used for drying pictures. Simple drying trays can be constructed from cardboard boxes; these are economical and will stack to utilize space. Cut a 28 inch by 36 inch oblong from a solid cardboard box. This can be doubled for durability. Cut several strips of cardboard 3 inches wide by 24 inches long. Depending on their thickness, stack and tape three or four of these strips together with heavy masking or wrapping tape.



These taped strips will form an edge on each cardboard tray to prevent the wet paintings from touching each other. Finally, tape a set of strips on each narrow end of the oblong cardboard sheet. The painting is placed in the center to dry, and another cardboard tray is stacked on top.

4. Small fruit juice cans or baby food jars make excellent *containers* for paint. Plastic covers or lids allow you to store paint in these containers. Plastic margarine tubs and cottage cheese containers with lids can be used to store paint and other items such as colored salt crystals or sand. Aluminum trays and pie pans for frozen foods are excellent for print painting, string painting, and many other uses. The trays with three separate sections can be used to hold different colors. Plastic squirt bottles also make good containers; the clear plastic variety allows you to see the contents. Plastic bottles are useful for storing starch fingerpaint base and can be used to pour the base directly on the surface to be painted. Clear glass salt shakers may be used to hold powdered tempera for sprinkling in fingerpainting and other lessons.
5. Simple *paint container holders* can be constructed if the easels do not have them. These holders will also help to prevent spilling when children work at the table or on the floor. Use any sturdy cardboard box (*i.e*, a shoe box) that has a removable lid. If necessary, cut down the height of the box to slightly less than that of the paint containers. Cut holes in the lid to allow the containers to slip through.



Replace the lid and tape it securely with masking tape.

6. Plastic *aprons* for painting may be purchased, but old shirts may also be used. Cut off the sleeves and collar and

bind the edges with bias tape. Have the children wear these reversed and buttoned down the back. Simple aprons can also be made from 54 inch by 24 inch pieces of plastic. Cut a hole in the center large enough to slip over the child's head. Use bias tape for a binding on the neck and for small ties on the side to secure the apron.

7. Small plastic dishpans are a must for *clean up* and can be kept at the table for accidental spills as well as for general clean up. Sponges or disposable dishcloths will also be needed. Sponges are harder for children to handle and tend to sour in hot weather. Disposable dishcloths are quite durable and serviceable for almost any clean up procedure. Keep a plastic bottle of liquid soap handy to facilitate clean up, but remember that too many suds create problems.
8. Clay and other modeling materials require *work surfaces* that are easy to clean. Oilcloth, linoleum squares large enough for adequate movement, masonite or heavy cardboard, or formica remnants from sink cut outs (cabinet manufacturers or contractors will often donate these to a classroom) make suitable work surfaces.
9. Organize efficient *storage* of materials. Children can participate in clean up if materials have a clearly defined storage place within reach. A bookshelf makes an excellent storage unit. Cardboard boxes, round gallon ice cream containers, and miscellaneous containers such as coffee or shortening cans with plastic lids are useful. Collage materials can be organized in a heavy cardboard box about 6 inches high which holds margarine tubs and cottage cheese containers for the various collage items. Larger items can be stored in oatmeal boxes.
10. Small jars such as baby food jars or plastic pill bottles with lids may be used for *individual paste containers*. Neutralizer bottles from home permanents or small hair coloring applicators may be used as individual white glue containers.

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Lansing, K.M. *Art, artists, and art education.* New York: McGraw-Hill, 1969.

Exploration: Seeing and Feeling

EXPLORATION: Activity 1

Seeing and Feeling Different Textures

Materials

- Burlap
- Corrugated cardboard
- Fake furs
- Orlon, silk, jersey
- Feathers
- Leaves
- Grass
- Rocks, gravel, sand
- Sandpaper
- Wood, twigs, bark

Possible Concepts

- Comparison of textures

Discussion

"Today I have a whole box of different things, different objects to feel. First let's feel these things *without* looking at them." Have two children close their eyes and give one object to each of them. Make sure the two objects have different textures.

"(Child's name), how does your object feel?" Encourage the child to describe the touch or feeling of the object he or she is holding. You can ask questions such as, "Is it soft and fuzzy or rough and scratchy? Does it feel smooth? Slippery?"

Ask the second child to describe his or her object. Encourage the child to describe the feel of the object in as many different ways as possible. "Does it feel bumpy or crunchy? Would you like to wear something like that?"

Have the children guess what they are holding or guess what they could be holding. "What do you think you're holding?" "Maybe you're holding a rabbit." "Does it feel like you're holding a bird?" "Maybe you're in a forest and you can feel all the trees and bushes." Encourage the children to compare the textures. You can have them exchange the items. "(Child's name) object feels very smooth but (Child's name) object feels very rough. How else are they different?"

Have two other children close their eyes and feel two new objects. Again, encourage the children to describe the feel of the objects as fully and imaginatively as possible. Also, have them compare the texture of the objects.

You can extend this activity by asking the children to imagine the sound the object would make. A feather, for example, might make a soft whispery sound while a piece of sandpaper would sound rough and scratchy. You can have the children feel the objects with different parts of their bodies. Have them try feeling an object with their elbows or the backs of their hands or the bottoms of their feet. See if the children can tell what the item is by feeling it with their wrists or cheeks.

Use all the items you have collected for the activity giving each child a chance to feel each item.

EXPLORATION: Activity 2

Seeing in Different Lights

Materials

- Flashlights, large and small
- Pieces of colored tissue paper

Possible Concepts

- Comparison of light and dark forms and colors

Discussion

"Today we're going to look at everything in different lights. Take a good look around you right now. You can see just about everything, can't you? Now what happens when I turn off the lights?" Shut off the lights in the room.

"Can you see everything now? Can you see the color of my eyes or my ears or my eyelashes?" If the room is very dark, you should be able to just barely see shapes. If the room is just darkened, you can mention the difference in colors to the children. "When we had the light on, you could see all the colors and they were bright and clear. How do the colors look now with the lights off?" Expand or enlarge on the children's responses. "You think everything looks a little quieter? A little grayer, maybe? A little softer?" Turn the light on again for comparison.

"Let's all look at (Child's name) shirt now. It's pretty bright. Now keep looking at his or her shirt while I turn off the lights again." Turn off the lights. "Now what does it look like? Does it look any different? What happens to the color when I turn off the lights?"

Turn on the flashlight in the darkened room. Have a child stand up in the middle of the room and hold the flashlight above his or her head. "Look very closely now and tell me where the light falls on (child's name). What parts of (child's name) body are in the light?" If the children have difficulty, you can point out areas of light and shadow on the child's body.

"Well, the top of his (or her) head is in the light. I can see his (or her) hair very clearly but under his (or her) chin is not in the light. His (or her) neck is in the shadows. I can see the top of his (or her) nose very well but behind his (or her) ears is dark."

Have the children hold up their hands to the flashlight. "Can you see through your hands? I can't see through my hand but my hand looks kind of red around the edges. The light shows through around the edges of my fingers."

"Let's make shadow pictures on the wall." Have the children sit down on the floor in front of a wall. Stand or sit behind the children and shine the flashlight towards the wall. Give each child a chance for a solo demonstration of the shadows he or she can make on the wall. "(Child's name), put your hand up and see what shadow pictures you can make on the wall.

The children will probably make bombing attack scenes in the shadow pictures. You can demonstrate some different shadows by holding your hand in different positions in front of the flashlight. Encourage the children to enlarge on their finger and hand shadow pictures. They could make up a short play in shadows or imitate different birds and animals.

Place a piece of colored tissue paper over the end of the flashlight. "Now what do you see in the light?" You can shine the tissue covered flashlight on each child's face and give each child a chance to make a funny blue (or green or red, etc.) face.

Put two colors of tissue paper over the flashlight and make a new color of light.

You can encourage the children's dramatic creativity by using both large and small flashlights. Give one child the large flashlight and one child the small flashlight. "Let's see if you can tell a story with these lights. Maybe you can make a short show for us on the wall. Pretend that the big flashlight is a giant and the little flashlight is a bird."

Give each child a chance to play a part or make up a story with the flashlight.

EXPLORATION: Activity 3

Feeling Outdoor Textures

Materials

- Sand
- Pebbles
- Concrete
- Mud
- Dirt
- Water

Possible Concepts

- Comparison of textures

Discussion

You can begin this activity in the classroom by organizing a texture hunt. "Today we're going on a texture hunt outside. We're going to find things to touch that feel different. Today let's hunt for rough and smooth things. When we go outside, I want each of you to find two things, something that feels rough and something that feels smooth." Before going outside you can have the children feel something smooth in the classroom like a door and something rough like a wall or piece of sandpaper. Outside, encourage the children to find as many different examples of rough and smooth textures as possible.

You could vary this activity by giving each child something different to look for, to "feel" for outside. Have one child find something that is smooth and cold for example. Another child could look for something that is soft and squishy. Another child could hunt for something that is scratchy.

You can begin this activity in the sandbox. "Today let's draw with just one finger." Smooth a space in the sand and then begin a drawing using just your index finger. As the children draw, encourage them to experiment with the sand. "Can you make a different line if you push deep into the sand? Can you make a wiggly line? A straight line?" Have the children draw pictures in the sand with their whole hands, with their elbows, with the flat palm of their hands, or with their little fingers.

If the weather is warm you can pour water on the sand and compare the difference in texture between dry sand and wet sand. Have the children dig deep in the sand to feel the different temperatures. Sand on the surface will be much warmer than sand in a hole.

Have the children take off their shoes and socks and feel the sand with their toes. See if the children can draw sand pictures with their feet and toes. Encourage them to describe how the sand feels on their feet and between their toes. Have the children try to pick up a single grain of sand and examine it closely. Ask the children what colors they see in grains of sand.

Have the children feel the different textures of sand, pebbles, concrete, mud, dirt, and water. Encourage them to describe how each texture feels in as many different ways as possible. Enlarge on a child's description, "Yes, the concrete feels rough and scratchy like bumpy sand or hard, crunchy earth."

If the weather is warm, you can begin this activity by having the children feel the wind or the sun. Have the children climb to the highest place possible on the playground and close their eyes. "Can you feel the sun? How does the sun feel? Can you feel when the clouds shut out the sun? Can you feel the wind? Which way is the wind blowing?" You can take a wet cloth or towel outside and rub it on each child's cheeks. "Do your cheeks feel cool now in the wind? Can you feel when the wind changes direction?"

You can add this activity to any outside time by simply having the children describe something they felt outside before they come into the classroom. "Before we go inside today, I want you to feel something on the playground and tell me how it feels." If the children have difficulty, you can suggest items to feel. "See that tree over there? Touch the bark on that tree and then tell me how it feels."

EXPLORATION: Activity 4

Seeing Repeating Lines and Shapes

Materials

- Chalk
- Chalkboard

Possible Concepts

- Repetition of shapes and lines
- Regular patterns

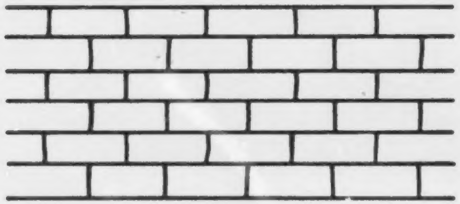
Discussion

"Today we're going to look for something that's a little hard to explain. We're going to look for things that happen over and over and over again. I think I can show you what I mean. Everybody find a space to lie down on the floor. Lie down so that you are looking straight up at the ceiling."

When all the children have found a spot on the floor, say, "We're looking for shapes or lines that happen over and over and over again. We're looking for lines or shapes that repeat themselves. Can you see shapes or lines on the ceiling that are the same?" Give the children time to respond. If they have difficulty, you can point out that the tiles on the ceiling are shapes that happen over and over and over again. "Well, I see a whole bunch of square shapes on the ceiling." Or, "I see the same line over and over again in the lights."

Have the children sit up and look at the wall. "Can you see anything on that wall that happens over and over again?" You can have a child go up to the wall and trace a repeating shape or line with his or her finger. Books in a bookcase or paper on a shelf are examples of straight lines that repeat themselves.

You can play a simple game with the children. Draw a repeating line or several repeating shapes on the board. Your drawing could represent bricks, stacks of blocks, or floor tiles:



"I can see something in the room that looks like this. Can anyone find these lines (or shapes) in the room?"

Continue this activity outside. Pick out a branch with leaves on it to show the children. "This branch has a repeating shape. The shape of the leaves happens over and over again. Outline the shape of the leaves with your finger to emphasize the repetition of shape. Have the children look for repeating shapes and lines in building structures and in natural objects.

EXPLORATION: Activity 5

Seeing Through Different Things

Materials

- Waxed paper
- Aquarium if available
- Small glass bottles or jars filled with clear water and colored water
- Colored tissue paper
- Colored cellophane or acetate
- Cheesecloth or any other thin material

Possible Concepts

- Translucent and transparent materials

Discussion

"Today let's try to look *through* things. Do you think we can really see through things? Can you think of something we can see through?" Give the children time to think of things they can see through. They might suggest such things as windows, glass, etc.

"Sure, we can see through glass. But there's a lot of other things we can see through. Let's try looking through some of the things I brought." Pick out one of the materials and give each child a chance to look through it. Encourage them to describe as fully as possible what they see through the material. "What can you see through cheesecloth? Can you see very clearly through waxed paper?"

Have the children hold each material up to the light or look through a sunny window. Help them describe the visual effects of the material by enlarging on their descriptions. "What is it like to look through waxed paper? Is it kind of cloudy? Maybe looking through waxed paper is like driving an airplane through a cloud." "When I look through blue tissue paper everything seems to change into shades of blue. I see some dark blue in the corner and some light blue on the bulletin board."

Give each child a chance to look through a bottle filled with water. The water and the glass will distort the visual image. "Have you ever looked at yourself in a wavy mirror? You look very funny in a wavy mirror. When I see myself in a wavy mirror my legs are very short and my head is very long. When I look through this bottle of water it's like I'm looking through a wavy mirror."

Have each child choose a material to look through and take a walk around the room or the building looking at different things through the materials. Encourage the children to compare the effects of the materials on what they see.

Painting and Drawing

Drawing a Picture with Pencils

Materials

- Pencils, at least one soft lead pencil per person
- 9 inch by 12 inch sheets of white or Manila drawing paper, at least one sheet per person

Possible Concepts

- Curved and straight lines
- Thick and thin lines

Skills Involved

- Holding and using a pencil

Suggested Activity Topics

Portraits, still life, my neighborhood, transportation (*Note:* Use stimulation topics in which the subjects have much detail.)

Time

20 to 30 minutes

Demonstration/Procedure

"Today we'll draw pictures using only pencils and paper." Discuss the activity topic with the children emphasizing observation and discussion of the small details in the subjects. Take a sheet of drawing paper and say, "I'm going to draw a picture of a flower (or other topic)."

As you are working, talk about the details of what you are drawing and how you are making them. One of the distinct characteristics in drawing with pencils is the potential for adding small details not possible in painting or printing. "I am going to fill my whole page with my picture and add all the details that I can in my picture."

Demonstrate the different types of lines that can be made by using the pencil in a variety of ways. "If I draw with the point of the pencil, I can make this line very thin. I'll make it very skinny. If I use the side of the pencil instead of the point of the lead, I can make thick, fat lines." Ask the children to identify thick and thin lines in your drawing.

You can also have the children identify the straight and curved lines in your drawing. If they have difficulty, point out several to them describing curved lines as "sort of round" or "bending," and straight lines as "not bending" or "kind of flat."

Give each child a piece of paper and a pencil. Review the activity topic with the children encouraging them to think about interesting and characteristic details in the subject. "You can draw your own picture of a flower (or self portrait, etc.)." As the children are drawing, ask them to identify the thick and thin and straight and curved lines in their pictures.

If you want to vary the activity, you could use different sizes of paper and pencils. Give the children a chance to become familiar and proficient with a variety of sizes of pencils from large soft lead to regular No. 2 pencils. With the larger soft lead pencils, you can increase the size of the paper to 12 inches by 12 inches without having the children become discouraged in trying to fill the whole sheet.

Drawing a Picture with Crayons

Materials

- Newsprint or butcher paper, no larger than 8 inches by 8 inches, one sheet for each child and teacher
- Crayons, a variety of sizes and colors and lengths
- Optional: large flat paint brushes, vegetable oil, black construction paper cut to frame pictures

Possible Concepts

- Identification of colors
- Thick and thin lines
- Hard and soft edge lines
- Straight and curved lines

Skills Involved

- Using a crayon to draw

Suggested Activity Topics

Imaginary animals, portraits, transportation, my neighborhood, zoo animals, circus

Time

20 to 30 minutes

Demonstration/Procedure

"We're going to make pictures with crayons today. Crayons can be used in many different ways. Let's see how many different ways we can use crayons to make our pictures." Take a sheet of paper and a crayon. Ask the children to label or identify the color of the crayon.

"I'm going to make a picture of a (topic)." As you are drawing, describe what you are doing and how you are doing it. "I'm going to fill my whole piece of paper with a picture. I'll press lightly with my crayon to make this line." Make a light line on the page.

"Now I'm pressing very hard with my crayon to make this line." Make a heavy line with the same color. "I used the same crayon, but the lines look different. The line I made by pressing lightly has soft edges. It's kind of fuzzy. It's easy to see the paper under the crayon mark. The line I made when I pressed hard has hard edges. It's very clear. It isn't fuzzy."

Make a line using the end of the crayon. Turn the crayon on its side and say, "I made a thin line using the end of my crayon. Let's see what kind of line I can make using the side of the crayon like this." Make a line using the side of the crayon. Hold up your paper and compare the two lines. "I made a thick line with the side of my crayon. It's much fatter than this skinny line."

Make several more thick and thin lines describing how you are using the crayon. Ask the children to identify the types of lines (thick or thin) you have made. You can include several straight and curved lines, labeling them as you draw them. Have the children identify the lines as straight or curved.

While you are drawing, change the color of the crayons frequently. Have the children label the color you are using. You can mix and layer the colors making new colors on the paper. "I can take this red crayon and draw over my yellow marks. Now the color isn't red or yellow anymore. I made a different color on the paper. What color is it?" Sometimes it's difficult to visually blend the colors. The new color might appear to the children as the two distinct colors. It might help to draw a mark in one color on one side of the blended colors and a mark in the other color on the other side so the children can see the contrast.

When you have finished demonstrating techniques, give each child a sheet of paper. You can give each child a small pile of crayons or you can place a large pile of crayons in the center of the table and have the children select one or two crayons to use. The children can exchange crayons with each other or from the big pile of crayons. Discuss or review the activity topic with the children. "Now you can draw your own pictures."

As the children work, encourage them to use as much space as possible in their pictures. As they are drawing, remind them of the drawing techniques. Ask them to identify the colors and the types of lines (thick/thin, straight/curved, hard/soft edge) in their pictures.

Optional: When the children have finished their pictures, remove the crayons and give each child a brush and a container of vegetable oil. "We're going to use this oil on our pictures to make them even more interesting." Take a brush, dip it in the oil and brush an even layer of oil on the back of your picture. Hold it up against a light or sunny window to show the children. "How does it look now? Can you see the light through it? It almost looks like a colored window." Have the children brush oil on the backs of their own pictures, helping them when necessary. When they have finished brushing their pictures give each child a precut black construction paper frame and help him or her staple the frame to the picture. You can tape the pictures to a window or hang them from the ceiling near a light to enhance the translucent effect.

PAINTING AND DRAWING: Activity 3

Drawing a Picture with Felt Tip Pens

Materials

- Sheets of 9 inch by 12 inch light colored or white construction paper or Manila paper or drawing paper, one sheet per person
- Variety of wide and narrow felt tip pens in different colors

Possible Concepts

- Identification of colors
- Light and dark colors
- Thick and thin lines
- Straight and curved lines

Skills Involved

- Using felt tip pens to draw

Suggested Activity Topics

Self portrait, scene, transportation, any animal, my neighborhood

Time

20 minutes

Demonstration/Procedure

You can begin this activity by drawing a picture of the topic. "I'm going to draw the body of my animal like this and the head like this. Then I'll add his toes, etc." As you draw, show the children how to hold a felt tip pen. You can have the children identify the colors or name the colors yourself.

To explain the concept of light and dark colors, label light and dark colors as you use them. To determine if the children understand the concepts of light and dark colors, ask them to state whether a given color is light or dark as you point to it. Possible dark colors include black, brown, purple, and dark blue. Possible light colors include yellow, orange, white, and pink.

"You can make thick and thin lines with these pens." Draw a line on your picture with the broad side of the marker. Draw another line using the point of your marker. Point to the thick line and say, "This is a thick line. It is fatter than this line." Point to the thin line. "Can you find thick and thin lines in my picture?"

You can introduce the concept of straight and curved lines in much the same way by labeling them in your picture. Ask the children to find straight and curved lines in your picture or in the room environment. You can play a short game with the children having them bend their fingers into straight and curved lines.

Review the activity topic with the children. Give each child a piece of paper. Felt markers tend to bleed through construction paper so you might want to have the children draw over newspaper or another sheet of construction paper. Give every group of three or four children several felt tip pens. As the children work, encourage them to use as many different colors as possible. Ask the children to point out different types of lines, different colors, and light and dark colors in their own pictures.

PAINTING AND DRAWING: Activity 4

Drawing a Picture with Chalk

Materials

- Dark colored construction paper, 12 inches by 18 inches, one sheet for each child and teacher
- Sticks of light colored chalk
- Liquid laundry starch in small containers for each child
- Large brushes (no smaller than 2 1/2 inches — as large as 4 inches)
- Newspapers (to cover the work area)

Possible Concepts

- Light and dark colors
- Identification of colors
- Slippery and dry textures
- Thick and thin lines

Skills Involved

- Using a paint brush
- Drawing with chalk

Suggested Topic Activities

X-ray pictures, portraits, spaceships

Time

20 to 30 minutes

Demonstration/Procedure

Before beginning, cover the table with newspaper and pour the liquid starch into containers, one for yourself and each child.

"Let's draw pictures with chalk today." If you are using a specific activity topic, discuss the topic with the children. Make a few chalk marks on the paper. "The light color is easy to see on the dark paper." Rub the marks with your finger. "If I draw with just my chalk on the paper it is easy to rub the chalk off. So I'm going to paint my paper with starch first. Then I'll draw my picture. The starch will make the chalk stay on the paper and my picture will last longer." Take a brush, dip it in a container of starch and cover the entire sheet of paper with an even layer of starch.

"Now I'm going to draw my monster (or pet, etc.)." Begin a simple drawing of the subject. As you draw, select different colors of chalk and ask the children to identify the colors. Point out that they are all light colors. "If I mix colors, I make new colors." Show the children how to layer the colors by drawing over the colors previously used.

Ask the children to identify new colors as you mix them. "I'm going to draw with this yellow chalk over the light blue chalk. This color isn't blue or yellow. I've made a new color. What color is it?"

Demonstrate how to vary the effects by using the chalk in different ways. "If I press very hard when I draw, the lines are heavy. You can see them very clearly. If I don't press hard, I can make a different kind of line. You can't see it as clearly." Turn the chalk on its side and draw. "If I use the chalk this way I can make a thick, fat line. It's different than the line I draw with the end of the chalk."

Give each child a piece of paper and a brush. Place a container of starch between every two or three children. "First you need to paint your paper with starch." Help the children paint an even layer of starch on their sheets of paper.

As the children apply starch to the paper you can mention the difference in texture between dry paper and starched paper. Have the children feel the dry construction paper. "The paper feels dry and a little rough now." Have the children feel the starched paper. "How does your paper feel now? It's slick and slippery. It's easy to slide your fingers over it."

Remove the starch and brushes and give each child several pieces of colored chalk. "Now let's begin our pictures." Review the activity topic with the children.

As the children draw, encourage them to use the techniques of mixing and layering the colors, pressing hard and lightly with the chalk, using the side of the chalk, and using different sizes of chalk. Ask them to identify the colors of chalk and the colors they create. Continue the activity until each child has made one picture. Hang the pictures on a line with clothespins or spread them on a flat surface to dry.

Making a Paint Brush

Materials

- Thin wire or heavy thread
- Possible materials for bristles and handles collected by children before the lesson: dry grass, straw, small twigs, narrow green leaves, small branches, popsicle sticks, dowel rods (1/4 inch)
- White drawing paper
- Thinned black tempera paint or India ink

Possible Concepts

- Rough and smooth textures
- Soft and hard textures
- Thick and thin lines

Skills Involved

- Wrapping thread or wire around a stick

Suggested Activity Topics

X-ray pictures, a pet

Time

30 minutes

Demonstration/Procedure

"Have you ever made your own paint brush? Today we are going to make paint brushes." Have the materials displayed on the table — materials for handles, materials for bristles, string, thread, or wire — and a manufactured paint brush. Hold up the paint brush and say, "This paint brush has three parts — a handle, bristles, and something to hold the bristles onto the handle." Point out each part as you label it. "The paint brushes we are going to make will have three parts, too. We will use one of these kinds of sticks for our handles. We will use bunches of grass or straw for the bristles. We will use the string (thread or wire) to hold the bristles onto the handle." Show the materials to the children as you mention them.

"These materials have different kinds of textures. When you touch them, they do not feel the same. Some are rough and some are smooth. Some are hard and some are soft." Give the children time to handle the materials. Ask them to describe how the different materials feel. If the children have difficulty describing them, label the textures as they touch or rephrase their descriptions with the labels *rough/smooth* and *hard/soft.* For example, if a child describes something as *bumpy*, you could say, "Yes, it feels bumpy and rough, doesn't it?" You can also expand on their descriptions with your own labels. For example, "It does feel smooth. It doesn't have any bumps or lumps or cracks. It feels the same all over." or "It is hard. It doesn't bend or move when you touch it. It's not like this soft green leaf. It is easy to bend this leaf when you touch it."

After the children have explored the materials, take one of the types of sticks, a bunch of the bristle materials, and enough string (thread or wire) to wrap the bristles onto the stick. Have one of the children hold your stick. Bunch the bristle materials around the end of the stick and wrap the string or wire around the bristles and the stick enough times to hold the bristles securely. As you are working describe the procedure to the children.

"Now I'm going to paint with my brush." Take a sheet of white paper and the paint or ink, dip the brush in the ink, and demonstrate the brush stroke on the paper. Hold the paper up to show the children.

"You can choose the kind of materials you want for the handle and the bristles of your own paint brush." Have each child select materials for making a brush. Ask them to identify the textures of the materials they choose. You can have the children work in pairs on the brushes and give each pair two lengths of wire. Help the children assemble their brushes.

When each child has assembled his or her own brush, say, "Now we can paint with our brushes." Give each child a sheet of white drawing paper and a jar or pan of paint or ink. You can have the children compare brush strokes. "Make one brush stroke and hold your paper up." When all the children are holding their papers up have the group look at each child's brush stroke in turn. Compare and contrast the different brushstrokes.

"The brushes make different kinds of lines. Some make many thin lines. Some make one thick line." Have the children identify the thin and thick lines. If they have difficulty, use other descriptive words and phrases such as *fat* and *skinny* and *big* and *little*.

If you are using an activity topic, review it with the children. "Now you are ready to paint a picture with your own paint brush." The brushes will not last long but will produce interesting and unique effects. To dry the paintings, hang them on a line with clothespins or spread them on a flat surface.

PAINTING AND DRAWING: Activity 6

Painting with More than One Color

Materials

- Three or more different colors of tempera (Pour the paint in at least as many jars as you have children in the activity.)
- Large rounded or flat paint brushes, one for each jar of paint
- 12 inch by 18 inch sheets of colored construction paper, one sheet for each child and teacher in the activity
- Protection and clean up materials including smocks, newspapers, water buckets, and sponges as needed

Possible Concepts

- Identification of colors
- Thick and thin lines
- Smooth and jagged lines

Skills Involved

- Painting with tempera

Suggested Activity Topics

An insect, my friend, my pet, my house

Time

15 to 20 minutes

Demonstration/Procedure

"Today let's paint pictures of insects (or houses, etc.) with different colors of paint." Take a piece of paper and begin painting a picture on the topic of activity. Show the children how to dip the paintbrush in the jar of paint and wipe the excess paint off the brush by pressing the brush against the rim of the jar. As you paint, have the children identify the colors you are using. After you finish using a color, leave the brush in the jar of paint. This eliminates the need for cans of water for rinsing brushes.

Demonstrate the techniques for making different types of lines in your painting. "If I push down hard on the brush or if I use the side of the brush, I can make a thick line. If I hold the brush very lightly and paint with just the top of the brush I can make a very thin, skinny line. If my brush is wet and full of paint, I can make a very clear, smooth line. If my brush is almost dry, I make a rough, jagged line."

Give each child a piece of paper and place a jar of paint in front of him or her. You can explain to the children that they will have a chance to use all the colors of paint in their pictures. They will begin painting with the color in front of them and when you give a signal, each child will pass his or her paint to his or her neighbor on either the left or the right. Explain to the children that each brush must stay in the original jar of paint. Every few minutes, give the children a signal to pass the paint. As the children work, encourage them to add as many details as possible to their paintings. Encourage them to fill in the whole sheet of paper.

PAINTING AND DRAWING: Activity 7

Painting with One Color in Light and Dark Shades

Materials

- White drawing paper (9 inches by 12 inches), one or two sheets per child and teacher
- Medium sized paint brushes, one for each child and teacher
- Tempera paint — one primary color (blue, green, or red) and white and black to vary the shades
- Styrofoam egg cartons, meat trays, or TV dinner plates
- Two or three cans or other containers of water for rinsing paint brushes
- Clean up and protection materials including smocks, newspapers, water buckets, and sponges
- Box of colored construction paper scraps in different shades of blue, green, and red
- Four or five plastic spoons

Possible Concepts

- Light and dark colors

Skills Involved

- Painting with a brush

Suggested Activity Topics

Animals, portraits

Time

20 to 30 minutes

Demonstration/Procedure

"Let's experiment with colors today." Place the box of construction paper scraps on the table. "All the pieces of paper in the box are red, blue, and green. Let's find all the red pieces first and put them on the table." Have the children sort all the red pieces out of the box. When they have finished say, "These pieces are all red but they do not look exactly alike. How many different kinds of red do you see?"

Hold up a piece of dark red paper and a piece of light red paper. "This one is a light color and this one is a dark color. Can anyone find another light colored one like this? A dark one like this?" If the children have difficulty, point out several light pieces and several dark pieces and identify them. Repeat the process with the green and blue pieces.

"We have many different shades of red, blue and green. All of the red pieces of paper were one color — red — but some were light and some were dark. They were different shades of red. Now we're going to make different shades of one color of paint. We'll use blue (green or red)."

Take half of an egg carton and put about a tablespoon of blue paint in one of the sections. "First we're going to make a light shade of blue. I have to add white paint to the blue to make it lighter." Show the children the containers of black and white paint. "The white paint will make the blue paint whiter or lighter."

Put a tablespoon of white paint in the cup section of the egg carton at the opposite end of the blue paint. Dip a paint brush into the blue paint and put a dab of paint in a middle cup of the egg carton. Rinse your brush in the water and put a dab of white paint in the same section. Mix gently with your brush. Show the light blue mixture to the children. "I just made a different shade of blue with blue and white paint. This shade is lighter than the blue I started with. It is still blue but it is lighter. I'll make another shade with more white and see what happens."

Dab blue paint in another empty section, add more white paint than the first time and mix. Show the children the new mixture. "What happened to the blue? Is it lighter? I added more white paint this time so the blue is whiter. It is a lighter blue." Mix one or two more shades and ask the children to compare the shades of blue.

Put the egg carton for mixing light shades aside and place another empty half egg carton on the table. "I made light shades of blue (green or red) by mixing it with white paint. Now I'm going to make dark shades of blue by mixing it with this black paint." Repeat the procedure described above using black paint to make darker shades of blue. Ask the children to compare darker shades of blue. Put the two egg cartons together to show the full range of shades of blue.

"Now you can make your own shades of blue (green or red). First we'll make light shades. What do we use to mix light shades — black or white?" Give each child half of an egg carton with blue paint in one cup section on the end and white paint in the opposite section. Give each child a brush and place a can of rinsing water between every two or three children. Have the children put blue paint in one of the empty sections, add white paint to it, and mix. After each child has had a chance to mix two to four shades of blue, have them put the light shades aside and repeat the procedure for the dark shades. As the children are working, ask them to identify their mixtures as light and dark, lighter and darker. Compare "lighter" with "more white" and "darker" with "more black." "This shade of blue is lighter. You must have added more white." or "This shade of blue is darker. You must have added more black."

When the children have mixed all the colors, give each a piece of drawing paper. "You can use your different shades of blue paint to paint a picture." If you are using an activity topic discuss or review the topic with the children. "Let's see how many different ways you can use your shades of blue to paint your picture."

As the children are working, ask them to identify light and dark shades. Point out the different effects they achieve when painting over a light shade with a dark shade and vice versa. Encourage them to fill the whole paper. After each child has had the opportunity to paint at least one picture, spread the paintings on a flat surface or hang them on a line with clothespins to dry.

Painting on Different Surfaces

Materials

- Large paint brushes (1 inch to 2 inches)
- Thick tempera paint in several colors
- Corrugated cardboard (cut in squares or rectangles), newspaper, wall paper samples, cloth, sidewalk, or walls
- Clean up and protection materials including smocks, newspaper or drop cloth, water buckets, and sponges

Possible Concepts

- Rough and smooth textures
- Soft and hard textures

Skills Involved

- Painting with a paint brush

Suggested Activity Topics

House, a monster, transportation

Time

20 to 30 minutes

Demonstration/Procedure

"Let's paint on some different kinds of surfaces today." Have samples of cardboard pieces, newspaper, wall paper, and cloth ready to show to the children as you talk about them. Hold up a piece of cardboard. "This is called corrugated cardboard." Hold the piece horizontally so that the children can see the layers of the cardboard. "See the rippled cardboard in the middle?" Peel away the outside layer and give each child a turn to rub his or her hand over the surface of the cardboard. Ask the children to describe the texture. "It's bumpy and rough, isn't it? It kind of goes up and down. Do you think it's hard or soft? Is it easy to bend?"

Show a sample of each of the materials to the children and have them feel it and identify its texture. Discuss them in terms of *rough* and *smooth*, and *hard* and *soft*. Encourage them to compare the textures of the materials. You can have the children compare the relative characteristics of the materials. For example, newspaper is softer than cardboard, but not as soft as cloth. Corrugated cardboard is bumpier and rougher than newspaper. So is cloth, but in different ways. The wall paper sample may have a variety of textures so you can compare the textures. Encourage the children to describe the wall paper samples in their own words and make their own comparisons between textures. You could rephrase their descriptions using the terms *hard/soft*, and *rough/smooth*. "Yes, the cloth does crumple up. It's soft. It's much softer than the cardboard."

If you are painting on a sidewalk or a wall, have the children explore the texture of the surface. For comparisons, you might use grass and dirt next to the wall and the different types of materials used in construction such as concrete, stone, wood, plaster, etc.

Give each child a brush and access to several different colors of paint. You can demonstrate the effect of paint on each of the different surfaces by painting a stroke or two on each of the materials. Have the children describe how the paint looks on the different surfaces. For example, paint on the corrugated cardboard looks ripply, paint on cloth shows the weave. If you are using an activity topic discuss or review it with the children.

Have each child select a surface to paint on. As the children work, have them identify the colors of paint in their pictures. If you have time, have the children paint on two or three of the different surfaces and compare the different paint effects. For example, the softer surfaces will absorb more of the paint. The rougher surfaces make it easier to see the texture of the surface through the paint. When the children have finished, hang the pictures up or spread them on a flat surface to dry.

PAINTING AND DRAWING: Activity 9

Painting on a Transparent Surface

Materials

- Bars or pieces of soap
- Tempera paint, thinned (several colors)
- Glass windows or heavy plastic sheets cut to window size (18 inches by 12 inches)
- Brushes (variety of sizes)
- Dry tempera paint

Possible Concepts

- Opaque and transparent
- Identification of colors
- Slippery and dry texture

Skills Involved

- Using a paint brush or fingers to apply paint

Time

30 minutes

Demonstration/Procedure

"Today we're going to paint, but we're not going to use paper. We're going to paint on glass (or plastic)." Hold up a sheet of plastic (or point to a glass window). "You can see right through this glass (or plastic). It's clear. Something that you can see through clearly is called *transparent*. Can you think of anything else that is transparent?" If the children have difficulty, point out transparent materials or surfaces in the room such as glass jars, aquarium, air. Ask them if they can see through each item mentioned.

"If you can't see through something, it is called *opaque*. This table is opaque. You can't see through it. What else do you see that is opaque?" After the children have pointed out several opaque items in the room, say, "We're going to paint on transparent glass (or plastic). When we finish, the glass won't be transparent."

Using the thinned tempera paint, paint several strokes on the glass (or plastic). "The paint does not stick to the glass." Wipe the paint off. Give each child a turn to feel the dry surface. "Now the glass is dry. I'm going to cover it with this soft soap." Take a piece of soap and rub it evenly over the surface. You can dip the soap in water to make it spread easily. Have each child feel the sheet with the soap on it. "Now how does it feel? It is sort of slippery. Rub your soapy fingers together. It feels sticky, doesn't it? The soap layer will make the paint stick to the glass." Paint several strokes with thinned tempera on the glass. "Can you see through the glass (or plastic) where the paint is? It is not transparent anymore. You can't see clearly through it."

Choose a window for each child or give each child a sheet of plastic and a bar of soap. After they have covered the surfaces with soap, have them select a brush and a color of paint. Ask them to label or identify the color they choose. If you have used an activity topic, review or discuss the topic with the children. "Now you can paint your own pictures." Give the children the opportunity to use several different colors, labeling and identifying the colors they have chosen.

As the children are working you can show them other techniques to apply the paint. Rub the paint on with your fingers. Sprinkle dry tempera on the surface and use your fingers to rub it onto the glass.

When the children have finished their paintings, allow the surfaces to dry. Painted windows will have a stained glass effect. Painted plastic can be taped to a window for the same effect. Be sure to point out the effect of the soap and paint layer on the glass. "At first the glass was transparent. We could see right through it. Now we can't see clearly through it. We see the colors of our paintings and we can see light through it. It's not solid and opaque like a table and it is not just clear like a piece of glass."

PAINTING AND DRAWING: Activity 10

Painting a Mural

Materials

- Two sheets of Kraft or butcher paper, cut to the same size, or one sheet of Kraft paper and a piece of cardboard cut to the same size
- Four or more different colors of tempera paint, in as many small cans or paint jars as there are children in the activity
- Large rounded or flat paint brushes, one for each jar of paint
- One pair of large scissors
- A pencil or felt tip marker
- A simple four or five piece puzzle
- Newspapers

Possible Concepts

- Light and dark colors
- Warm and cool colors
- Curved and straight lines

Skills Involved

- Using a paint brush

Suggested Activity Topics

House, transportation, circus

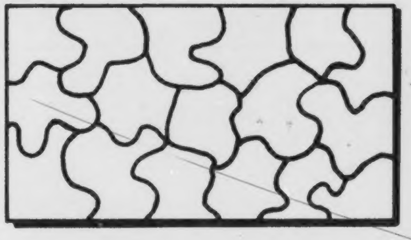
Time

20 to 30 minute painting session, drying time for the pieces; 10 to 15 minutes to paste pieces together to make the whole mural

Demonstration/Procedure

"Today we are going to make a mural, a big picture. We are going to make it together. We are going to make our mural in pieces, like puzzle pieces. Each of you will get a mural piece. We'll paint the pieces and then put them together." Hold up the simple puzzle. "Our mural will be like this puzzle. After we paint our pieces, we'll fit them back together again."

Take one of the sheets of Kraft paper and use the felt pen to draw as many puzzle pieces as there are children in the activity. Then take the scissors and cut out each piece.



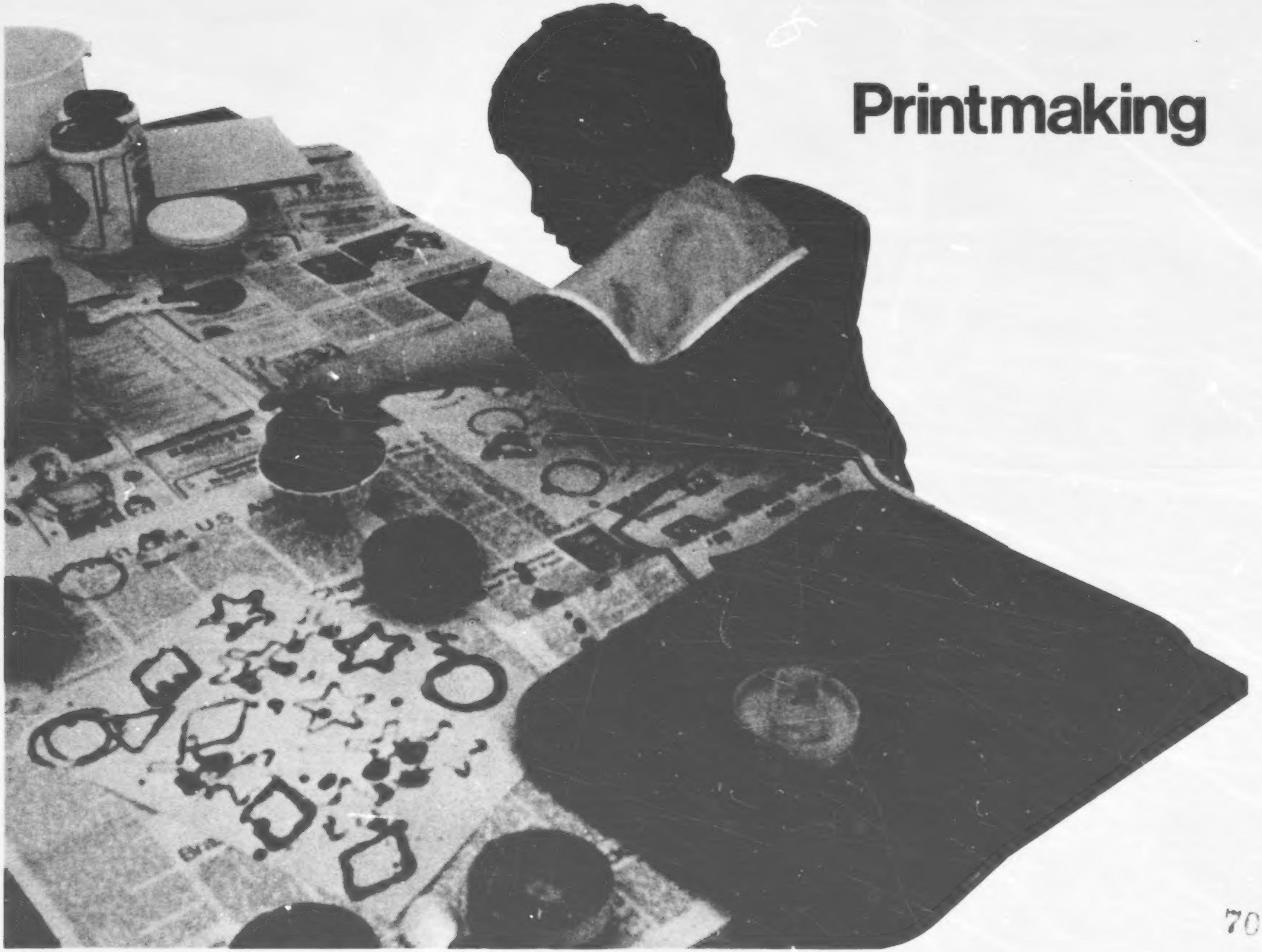
Show the children the various colors of tempera paint and point out light and dark colors by labeling them as you use them. Ask the children to label light or dark colors. Possible dark colors include black, brown, purple, and dark blue. Possible light colors include yellow, orange, white and pink.

To explain the concept of warm and cold colors you can separate the paint into two sets of paint jars. "We call some colors warm and some colors cool. Warm colors are colors like red, yellow, orange, and pink. These colors look warm like the sun or fire. Cool colors are blue, green, and purple. These colors look like water, ice, grass, leaves, etc." Have the children point to a color of paint and identify the color as warm or cool.

Give each child a mural piece. Place them on top of a sheet of newspaper on the table or on the floor. The difference between straight and curved lines can be discussed in relation to the paper mural pieces themselves. Point out the straight and curved lines in the mural pieces. Have the children point out straight and curved lines in their own mural pieces and in their paintings.

You can give each child a jar of paint and have him or her pass the paint to the child next to him or her every few minutes, or you can give each group of two or three children three or four jars of paint to share. Show the children how to dip a brush into a jar of paint and how to wipe the excess paint off the side of the jar.

Discuss or review the activity topic with the children. "Now let's paint our pictures." Encourage the children to paint the whole piece of paper right up to the edges. As the children work, have them point out warm, cool, light, and dark colors, and straight and curved lines in their pictures. Let the pieces dry and have the children fit them together on the other sheet of Kraft paper. Use white glue to paste the pieces to the paper backing.



Printmaking

Making a Fingerpaint Monoprint

Materials

- Masking tape
- Manila paper or newsprint, 9 inches by 12 inches, several pieces for each child
- Commercial fingerpaint or liquid starch and powdered tempera
- Painting smocks, one for each child and the teacher
- Wet paper towels

  Note: Before class begins, use the masking tape to make squares on the table, about 8 inches by 8 inches, one in front of each chair. There should be one square for each child and the teacher.

Possible Concepts

- Dry and slippery textures
- Identification of colors

Skills Involved

- Placing paper over a picture, rubbing gently, and lifting print
- Using hands, palms, and fingers in variety of ways to spread paint

Suggested Activity Topics

This is an exploratory activity, you can suggest any simple topic such as "an animal" or "a plant," but it is not necessary.

Time

20 to 30 minutes

Demonstration/Procedure

Have each child put on a paint smock and sit down in a chair. "Today we're going to make a different kind of fingerpainting. We're going to fingerpaint right on the table. We'll make our paintings inside these squares. I'll make one first." Place approximately one tablespoon of fingerpaint in the middle of your square. (If you are using the starch mixture, place one tablespoon of starch in the square then sprinkle the powdered tempera into the starch. The mixture will blend as you fingerpaint.) Spread the paint with your fingers, keeping the paint inside your square. "I'm painting on the table instead of paper. This tape is the edge of my table space." Demonstrate to the children that you can use a variety of techniques. "I can use one finger to make designs. I can use all my fingers. I can use the side of my hand, or my knuckles. Now I have a painting that I like. I want to keep this one. Let me show you how I can keep it."

Clean your hands with a wet paper towel. Place a sheet of paper over your table painting. Gently rub the entire sheet of paper with the palm of your hand. Lift the paper and show it to the children. "Look. Some of the paint in my picture stuck to this paper. It made a *print* on the paper. I didn't paint on the paper. I painted on the table. Then what did I do?" Give the children time to respond. "Right! I pressed the paper on top of the painting and rubbed it with my hand. Then I lifted up the paper and there was my print! Now it's your turn to make a print."

Pass out the tubs of paint. Try to limit the children to one color, if possible. First monoprinting attempts are usually more successful when only one color is used. Remind the children to paint within their own squares. Encourage them to experiment with fingerpainting techniques.

As the children work, encourage them to describe how the fingerpaint feels. "Does it feel dry and rough? How does the paint feel? Have you ever felt something like that before?" You can suggest the labels *slippery* and *dry* for the paint and the paper. Have the children identify the colors they are using or describe the lines they are making in their paint.

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When the children are satisfied with their paintings, have them clean their hands, place a piece of paper on their spaces, and rub gently with the palms of their hands. They might try to make a second print from the painting. This print will be different than the first. Encourage the children to examine the difference; ask them to tell you how they are different. If a child wants to make more than two prints, add a small amount of paint to his or her table space and direct him or her to paint another picture. When the children are done printing, lay the prints flat to dry, then frame and display them.

PRINTMAKING: Activity 2

Making a Picture by Printing with Rubber Stamps

Materials

- Two or three inking pads
- Variety of any rubber stamps available
- Kraft paper or construction paper of light colors (yellow or light green), 9 inches by 12 inches
- Magnifying glass

Possible Concepts

- Raised and lowered textures

Skills Involved

- Pressing an inked object onto a piece of paper to make a mark

Suggested Activity Topics

Self portrait, insect, transportation, flower

Time

20 to 30 minutes

Demonstration/Procedure

"Today we're going to use rubber stamps to make our pictures. We're going to print with rubber stamps. Before I show you the stamps I want to show you my own thumb print. I'm going to make a thumb print on my paper and then let's look at it very closely. There's something special about my thumb print." Place your finger on the stamp pad and make a fingerprint on a piece of paper. "Is my thumbprint solid? Is it flat? Why are there lines in it?" Let the children respond. "There are lines because my thumb has ridges on it." Have the children look closely at their own thumbs. "The tops of the ridges make a mark, but the bottoms or valleys don't print at all. The ridges are raised, they are higher than the rest of my thumb." Have the children take turns looking through the magnifying glass to see ridges, etc., on their own thumbs.

"Let's look at this rubber stamp. I'll make a mark on the paper with the stamp." Press the rubber stamp on the ink pad and then on the paper. "Did it make a solid square (rectangle)? No? Why not? Did some parts stick out? Which parts are raised, or higher?" Hold the stamp up so that the children can see the areas that are raised. Pass the rubber stamp around and have the children look for the parts that stand out or that are higher than the others. You can help by showing the children which areas stand out and which do not.

After the children have had a chance to examine the rubber stamp, hold up the other stamps. Encourage the children to guess which parts of the stamps will print.

"Let's make pictures with these stamps. I'll give each of you a piece of paper then we can use the stamps to make a picture of a flower (a pet, a self portrait). "I can use a long stamp for the stem and a wide stamp for the leaves." Begin a picture on the topic so that the children can see how to use a stamp for parts in the picture. As the children print, encourage them to use the rubber stamps in a variety of ways to make their pictures.

PRINTMAKING: Activity 3

Making a Picture by Printing with Scrap Objects

Materials

- Scrap objects such as spools, match books, paper cups, bottle caps, small boxes, pieces of popsicle sticks, jar covers, small chunks of wood
- Tempera paint, not too thick, two or three colors, in jars
- Sheets of white drawing paper, 9 inches by 12 inches or 12 inches by 18 inches, one or two sheets for each child and teacher
- Small brushes, one or two brushes for each jar of paint

Possible Concepts

- Identification of colors
- Straight and curved lines
- Identification of shape

Skills Involved

- Printing by painting an object and then pressing the painted surface of that object onto a piece of paper

Suggested Activity Topics

A garden, portraits, my car

Time

20 to 30 minutes

Demonstration/Procedure

Assemble a set of printing materials and the box of scrap objects to demonstrate this activity. "Today we're going to make pictures with some of these objects." Show the children the objects in the box. "Instead of painting a picture we are going to paint these objects and use them to *print* a picture." Take a sheet of newspaper and put a sheet of construction paper on it.

Choose an object from the box and one of the colors of paint. "I'm going to paint this side (surface) of the object and press it onto my piece of paper." Paint any side or surface of any of the objects and press the painted surface onto your paper. Lift the object off the paper and show the printed shape to the children. "I painted the object and pressed it on my paper to make a print. I didn't paint on my paper." Pick out two or three more objects, paint them, and print their shapes on the paper.

You can use the objects in a variety of ways to make different shapes and lines. For example, a block can be painted on the flat surface to make a square, or it can be painted along one edge to make a line. A spool can be used to print a circle or parallel lines depending upon the surfaces you use. Experiment with painting and printing different surfaces of the objects. You could have the children search through the box of objects for a particular shape or type of line you want to print. Ask the children to identify the lines and shapes you have printed.

Discuss the activity topic with the children. Encourage them to think about which objects or surfaces will print the shapes and lines they need for their pictures. For example, if you are making portraits, have the children decide what objects could be used to make the shapes and lines to represent heads, eyes, noses, ears, mouths, eyebrows, hair, etc.

Give each child a piece of construction paper, paint, a brush, and newspaper. Have the children select an initial set of printing objects. They can trade for new ones as they work. Show the children the colors of paint that are available. To choose a color, you could have them label or identify which color they want.

When each child has all his or her materials, say, "Now you are ready to put shapes together to make your own picture. Remember to paint the object, not the paper, and then press the object on the paper to print." You could suggest that they begin with the largest, most basic shape in their pictures, such as the head in a portrait. If necessary, help the children begin painting the objects and pressing them on the paper.

As the children work, you can ask questions about the shapes and types of lines they are printing with the objects. Allow for the exchange of objects and the use of different colors. After the children have completed their pictures, hang them on a string with clothespins or lay them on a flat surface to dry.

PRINTMAKING: Activity 4

Making a Pattern by Printing with Scrap Objects

Materials

- Light colored construction paper, 12 inches by 18 inches or 9 inches by 12 inches (yellow or white work best), at least two sheets per person
- Powdered tempera paint, at least two colors, mixed with liquid starch and placed in small containers
- One brush for each container of paint
  Note: Before you present this activity collect small scrap objects or have the children hunt around the room for usable scrap objects. Objects you might use include: small box lids, buttons, odd puzzle pieces, jar lids, spools, bottle caps, small sticks, odd beads

Possible Concepts

- Identification of shapes and lines
- Regular and irregular patterns
- Identification of colors

Skills Involved

- Painting small objects with a paint brush
- Printing by painting an object and pressing the painted surface on a piece of paper

Time

30 minutes

Demonstration/Procedure

"Today we're going to print with all sorts of different objects. Let's look at all of the objects." Show the children the variety of shapes and sizes of objects in the box. "I'm going to use some of these objects to print with." Put a sheet of construction paper over a piece of newspaper. Select an object from the box and one of the colors of paint. "I am going to paint this object and press the printed side onto my paper. The painted part will make a mark or a print on my paper." Paint any surface of any of the objects — one side of a block, or the edge of a jar lid, etc. Press the painted surface onto your paper. Lift the object off the paper and show the printed shape to the children.

"I didn't paint on my paper. I painted the (*object's name*) and pressed it onto my paper to make a print." Select two or three more objects and repeat the printing procedure. You can use one object in different ways to make different lines and shapes. For example, a bottle cap can be painted on the top or around the edges to make two different kinds of prints. A spool can be used to print a circle or parallel lines depending on the surface you paint. You can even paint the edge of a piece of cardboard to make a straight line.

As you are working have the children guess the shapes and lines the objects might print before you make a mark. After you have printed a mark have the children identify the shapes and types of lines the objects printed.

"When you make your prints, you can use the objects to make different kinds of patterns. Some patterns are called *regular patterns*. They are regular because the shapes are repeated; they happen again and again in some kind of order like this." Take one object and print two or three rows of the same shape on a clean sheet of paper. "In a regular pattern like this you can tell what shape will come next. Some patterns are called *irregular patterns*. In an irregular pattern you can't tell what will come next. It does not have any order. It is all mixed up." Take an object and print randomly on another sheet of paper. "This is an irregular pattern. You can't really tell what should come next." "Let's look around the room and find some regular patterns. Look at the tiles on the floor (or bricks on the wall, fluorescent light fixtures, stacks of chairs, ceiling tiles, etc.). They are in a regular pattern." Have the children point out the shape or line that is repeated in the items around the room.

"Now, can you find an irregular pattern?" If the children have difficulty, help them find something with an irregular pattern. For instance, all the objects in the scrap box, the objects on a table top, shelves of toys/materials, etc., are examples of irregular patterns. Irregular patterns are more difficult to find and identify in the environment.

Give each child a set of materials — construction paper, paint, a brush, newspaper, and several objects. The set of objects can be exchanged for different ones as they work. Encourage the children to think of the different types of shapes and lines they can print with the objects.

"Now each of you can make your own pattern with your objects. Remember to paint the object — not the paper — and press it on your paper to print. You can make a regular pattern by repeating shapes over and over again in order. You can make an irregular pattern by using your objects to print shapes all mixed up on your paper."

If necessary, help the children begin painting their objects and pressing them onto the paper. As they are working, have them identify the shapes, lines, and the type of pattern they are making. Give the children the opportunity to choose different colors and objects. Continue the activity until each child has made one or two print patterns. After the children have completed their prints, have them identify the pattern they used and tell the shapes of lines that are repeated in the regular patterns. Hang the prints up or spread them out on a flat surface to dry.

PRINTMAKING: Activity 5

Making a Vaseline Monoprint

Materials

- Plexiglas plate 9 inches by 12 inches
- One brayer
- One medium sized jar of vaseline (petroleum jelly)
- Powdered tempera, any color
- Pencils
- One ball point pen, any color
- 8 inch by 11 inch sheets of white drawing paper, three sheets per child and teacher
- One paper frame for the plastic plate, cut to just cover the edges of the plate
- One paper plate

  Note: Before presenting this activity, you will need to mix up the printing ink. With a spoon, take half of the vaseline out of the jar and put it in another jar of about the same size. Pour or spoon some dry tempera into the vaseline jar. Use a knife to mix the powdered tempera into the vaseline. Keep adding powdered tempera to the vaseline mixture. The final ratio should be half vaseline and half powdered tempera. The more tempera you can mix into the vaseline, the less greasy the mixture will be and the faster the prints will dry.

Possible Concepts

- Curved and straight lines

Skills Involved

- Using a brayer to roll out ink

Time

20 to 30 minutes

Demonstration/Procedure

"Today let's make a picture called a *monoprint*. It's called a monoprint because you can make only one print from your printing plate. *Mono* means one." Take a piece of paper and draw a simple picture with a pencil. If you have chosen an activity topic, tell the children "I am going to draw a picture of a monster (car, pet, etc.) on this paper." The picture should cover most of the paper. Avoid small details because they will not print clearly.

"Now I am going to make a print of my picture." With a knife or spoon, scoop out about a tablespoon of the vaseline printing ink onto the plastic plate. Take the brayer and slowly roll an even layer of ink on the plate. Roll the ink almost to the edge of the plate. The rolled out ink will not be smooth, it will have a rippled texture. Place the cut paper frame over the inked plastic printing plate. The frame should cover the edges of the plate and prevent excessive smearing.

Place your picture, face up, directly on top of the inking plate and the paper frame. The picture should be centered on the plate. With the ball point pen, trace over the lines of the picture, keeping your hand off the paper.

"To make this print I have to trace over every line in my picture. I have to make sure I keep my hand off the picture. If I put my hand on the picture, I'll make a hand print instead of my picture print." After each line has been redrawn, peel the picture from the inked plate. Show the children the print on the backside of the picture. You can point out the open and closed lines in your print. "Here is an open line. It is curved but the ends do not come together. They do not touch. There is an open space here between the ends of the line. This one is a closed line. It curves all the way around and touches again. The ends come together. " Put the picture aside to dry. Vaseline printing ink tends to smear.

Give each child a piece of paper and a pencil. Review the activity topic. "Now you can draw your own pictures to print." Encourage the children to cover the entire sheet of paper. As the children are drawing, ask them to point out straight and curved and open and closed lines in their pictures.

When the children have completed their pictures you can begin the printing process. Let each child spread the ink with the brayer and place the paper frame over the inked plate. Have the children place their pictures face up on the inked plates.

Help each child draw over the lines of his or her picture with the ballpoint pen. Caution the child to keep his or her hand off the page. When the child has redrawn every line, have him or her lift the print from the plate. Immediately hang the print out of the way to dry.

PRINTMAKING: Activity 6

Making a Print from a Styrofoam Printing Plate

Materials

- Styrofoam meat trays or the flat tops of styrofoam egg cartons, at least one per child
- An assortment of pieces of popsicle sticks, paper clips, bottle caps, jar covers, pencils, or sticks in a shoe box or other small box
- One Plexiglas plate
- One brayer
- One tube of water base printing ink
- Construction paper in a variety of colors cut to cover meat trays, at least two sheets per person
- Clean up materials — wet paper towels, access to sink
  Note: Before presenting this activity cut the edges from the meat trays to make a flat surface.

Possible Concepts

- Raised and lowered textures
- Straight and curved lines

Skills Involved

- To make a printmaking plate by pressing objects into a styrofoam tray
- Making a print from a printing plate
- Inking the plate with a brayer, covering the plate with a piece of paper, rubbing the back of the paper, and lifting the print.

Suggested Activity Topics

A design (for the first attempt at the activity); a monster, self portrait, my house

Time

20 to 30 minutes

Demonstration/Procedure

"Today let's make a different kind of printing plate. We can use these meat trays for printing plates. Let's take a look at one of these trays." Hold up one meat tray. Pinch the edge with your finger. "What happens when I pinch the edge of this tray?" Give the children time to respond. "Right, it gets smaller when I squeeze the sides together. What happens if I press this end of this pencil (or stick) into the tray?" Press the eraser end of the pencil into the tray to make a dent. "I made a dent (a round mark or a hole) in the tray. Let me try pressing some of these other objects and see what kind of mark they make in the tray."

Select another object from the box and press it into the tray. "What kind of mark does this make?" Give the children time to respond. "Instead of adding pieces onto the plate to make some parts higher than other parts, we can make some parts lower on these printing plates. We can press objects into this meat tray to make a printing plate. If we press objects into this tray and make different kinds of dents, we are making some parts of the surface (plate or tray) lower than other parts. The top of the plate or tray stays the same, but we are squeezing some parts to make them lower."

"I'll press some more objects into this printing plate and then I'll show you how we can make a print from it." Press several objects into the tray to make any design or picture you want. Place the printing plate on a piece of newspaper, then place the inking plate (Plexiglas plate) on the table. Squeeze about a tablespoon of printing ink onto the plate. Roll the brayer over the ink to make an even layer of ink on the plate. You do not have to cover the plate with ink; roll out an area as wide as the brayer.

Roll the brayer slowly over the ink so that the brayer is covered. Roll the inked brayer over the styrofoam printing plate. When the printing plate is covered with ink, place a piece of paper over the plate and rub the back side gently with your hands. Lift the paper to see the print. "Look at my print now. Which parts printed? Did the parts I pressed print?" Pin the picture to a bulletin board or tape it to the wall to keep it out of the way.

"Let's all make our own printing plates." Give each child a tray and access to objects. Encourage the children to use a variety of objects in a variety of ways. A small wooden dowel, for example, can make a circular mark if pressed on end and a rectangular shape if rolled on the tray. Encourage the children to fill the surface of the tray instead of making two or three marks and stopping. Have them identify straight and curved lines and shapes in their printmaking plates.

When the children have completed their printing plates, set up an inking station. Squeeze about an inch of ink onto the Plexiglas plate and have the child roll the brayer over the ink. Help the child roll ink onto his or her styrofoam plate, then place a piece of paper over the plate. Have the child rub the paper gently and lift the print.

Water base ink dries rapidly, so the printing process should be done quickly. You can keep the ink from drying up too quickly and create some interesting effects by sprinkling a few drops of water on the inking plate and rolling it into the ink. Add more ink as needed to the inking plate. Have each child complete at least one print.

PRINTMAKING: Activity 7

Creating a Picture from a Printing Plate

Materials

- Flexible printmaking plate
- Scissors, one pair for each child and the teacher
- Pieces of cardboard cut from boxes or oak tag or Manila folders
- Two soft brayers
- Two tubes of printing ink, different colors
- Two Plexiglas inking plates
- At least two pieces 8 inch by 11 inch colored construction paper for each child and the teacher
- Newspapers

  Note: Before presenting the activity, you will need to cut the cardboard into pieces to be used as the background for the printing plates. Cut the cardboard into rectangles, about 8 inches by 6 inches in size.

Possible Concepts

- Raised and lowered textures
- Curved and straight lines
- Empty and full space

Skills Involved

- Cutting with scissors
- Using a brayer to ink a printing plate
- Printing with a printing plate

Suggested Activity Topics

A monster, self portrait, zoo animal, my car, my friend

Time

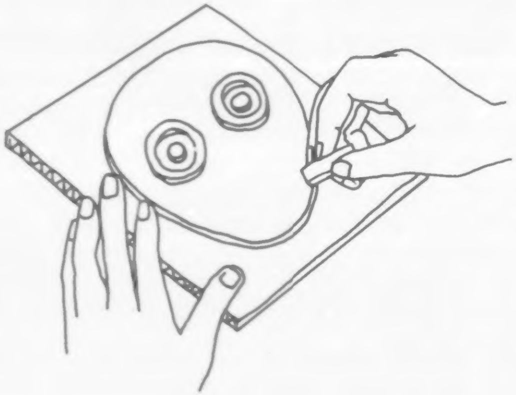
30 to 45 minutes

Demonstration/Procedure

"Today we're going to make our own printing plates out of cardboard and a material called a *flexible printing plate*. We'll use our plates to make our pictures."

Hold up one of the precut pieces of cardboard and a piece of flexible printmaking plate. "This cardboard will be the back of my printing plate and I'm going to cut the pieces for my monster (or other topic) from this material. First I'm going to cut a big piece of flexible plate for the head of my monster." Cut a large curved shape to represent the head of the monster. Peel off the backing of the flexible plate and press the head shape, sticky side down, on the piece of cardboard.

"This shape is curved but I'm going to use some shapes with straight edges to make my monster." Cut ears or teeth out of the flexible plate using straight and curved cuts and place them on your printing plate. Ask the children to point out straight and curved edges. Add pieces for the body, tail, legs, claws, spots or stripes. Cut out and place the larger pieces on the plate first, then press smaller details on or overlapping the larger pieces.



"I'm going to fill up the whole space on the cardboard. I don't want to leave any empty space. When you make your monster, fill up the whole space. Make your monster big enough to just fit inside the cardboard."

Give each child a piece of cardboard, a pair of scissors, and access to pieces of flexible plate. Help the children cut the plate if they have difficulty. As the children assemble the printing plates, encourage them to use both straight and curved lines for their pieces.

After the children have completed their printmaking plates, set up two inking stations in the room. Take your printing plate to one station and demonstrate the inking procedure.

Squeeze an inch of ink on the Plexiglas plate. Roll the brayer back and forth across the ink, gradually spreading an even coat of ink on the surface of the brayer. You do not have to cover the entire inking plate with ink. It is best to simply keep the ink in a small area just the width of the brayer.

Place your printing plate on a piece of newspaper and roll the inked brayer over the surface of the printing plate. Apply enough pressure on the brayer to ink the entire plate. Rolling the brayer fast will put down ink; rolling the brayer slowly will pick up ink.

After your plate is fully inked place a piece of construction paper over the plate and rub the paper with your fingers or the flat of your hand. Peel the picture from the plate and hold it up to show the children. "What parts printed?" Give the children a chance to point out the parts of the plate that printed or made a mark on the paper.

"The parts that printed are the parts that are raised on the plates, the parts that are above the surface that stick out from the piece of cardboard." Hold the printmaking plate horizontally at the children's eye level to show them the raised surfaces.

Give each child a chance to ink and roll the brayer on his or her cardboard printing plate, and print at least two pictures from the plate. Water base printing ink dries very quickly, so the inking process should be done quickly. Add ink as needed to the inking plate.

PRINTMAKING: Activity 8

Making a Collograph

Materials

- Scissors
- Oak tag or Manila folders
- Oak tag scraps
- White glue in small squeeze bottles
- One soft brayer
- One tube of water base printing ink
- Plexiglas plate for inking
- Sheets of 9 inch by 12 inch colored construction paper in a variety of colors that will make interesting color combinations with the color of ink selected
- Newspapers
  Note: Before presenting this activity, cut cardboard or oak tag into rectangles of various sizes. Each rectangle should be about 8 inches by 11 inches in size.

Possible Concepts

- Raised and lowered textures
- Curved and straight lines

Skills Involved

- Working with glue
- Printing with a printing plate
- Cutting heavy paper and cardboard

Suggested Activity Topics

A jungle, an animal, an imaginary monster, self-portrait

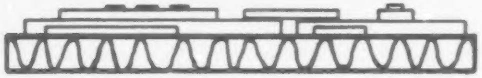
Time

You will need to allow the printing plates to dry overnight. The entire activity should take two 20 to 30 minute sessions.

Demonstration/Procedure

"Today we're going to make printing plates out of cardboard. And, when our printing plates are dry, we're going to make prints from them. To make a printing plate, I first need a piece of cardboard." Pick out a rectangular piece of oak tag or cardboard. "Let's say I want to make a monster (a jungle, etc.). First, I'll cut out a big shape for the body and glue it on the cardboard." Cut out an oak tag shape that almost fills the cardboard piece for the body of the monster. "Watch how I squeeze glue on this piece." Squeeze a thin line of white glue close to the edge of the back of the body piece. Then turn the piece over and press it into position on the cardboard. The children might tend to spread a lot of glue on the cardboard plate. White glue is strong and should be applied in a thin even line; great lumps of glue take much longer to dry.

Then, cut out other pieces of oak tag for the head, ears, horns, legs, etc. Glue the additional pieces on the board overlapping the body piece. The variety of levels in the surface of the plate makes the print more interesting. Press each piece firmly to the cardboard. Hold up your printing plate to show the children. Hold the plate horizontally so that the children can see the different layers.



"The edges of these pieces and the different layers are the parts that print. Can you see the pieces that are higher and are raised?" Encourage the children to point to the top layer, then the next layer or have the children feel the surface with their finger tips to get a sense of the different levels. Set your printing plate aside to dry.

Let each child choose a rectangular piece of cardboard for the backing of the printing plate. Have the children decide on a topic and discuss it with them. Then, help them cut the oak tag into pieces for the plate. As the children cut and assemble their printing plates ask them to find straight and curved lines in their pieces.

After the glue on the plates has dried completely, set up an inking station in the room. Take your printing plate and set it on a piece of newspaper. Place the Plexiglas plate next to the printing plate. Squeeze about an inch of ink in the middle of the plexiglas plate. Spread the ink out with the brayer, rolling up and down and side to side until the brayer is covered with an even coat of ink. Roll the brayer slowly to pick the ink up on the brayer surface, roll it quickly to put the ink down on the printing plate. Roll the brayer in the ink and on the printing plate until the plate is covered with ink. You need to do this process quickly because water base printing ink dries rapidly. You can keep the ink somewhat wet by shaking several drops of water on the inking plate and then rolling the brayer over it. (This will eventually thin the ink too much to make a successful print.) Take a piece of construction paper, press it over the inked plate, and rub gently. Peel the paper off and hold it up with the plate to show the children. "Can you find the parts on my printing plate that really printed on my paper?" If the children have difficulty, point out the different levels on your plate and explain that the raised parts were the ones that actually printed.

"Now you can make your own print." Have each child select a sheet of construction paper and take his or her plate and paper to the inking station. Squeeze the ink onto the inking plate. Help each child spread the ink, roll it onto the printing plate, and press the paper over his or her own plate. Continue the activity until each child has made at least two prints. Hang the prints on a line with clothespins or spread them on a flat surface to dry.

Making a Print from a Glue Line Relief Printing Plate

Materials

- Manila file folders, cut in half, or any smooth surfaced cardboard sheets, about 8 1/2 inches by 11 inches, one for each child and the teacher
- Pencils, one for each child and teacher
- Small bottles of white glue, one for each child and the teacher
- Two brayers
- Two Plexiglas inking plates
- Two tubes of water base printing ink
- Newspapers
- Sheets of newsprint, about 9 inches by 12 inches, several for each child

Possible Concepts

- Raised and lowered textures
- Curved and straight lines
- Continuous and broken lines

Skills Involved

- Drawing with a pencil
- Using a brayer to spread ink
- Printing with a printing plate

Suggested Activity Topics

Animals, houses, portraits, transportation

Time

Two 20 minute sessions with 1 hour between sessions

Demonstration/Procedure

"Today we're making printing plates with glue and cardboard. When the glue is dry, we'll ink the plates to make prints." Hold up a cardboard sheet. "This sheet of cardboard will be the back of my printing plate. First I'll draw a picture on this cardboard."

If you are using an activity topic, you can say, "I'll draw a picture of my friend (or pet, monster, house, imaginary animal, etc.)." Using a pencil, draw your own picture of the subject on the cardboard. The picture should cover most of the sheet of cardboard. As you draw, have the children identify the straight and curved lines in your picture. When you have completed your picture, hold it up to show the children.

"Now I am going to make a printing plate out of my picture. I am going to trace over every line in my picture with glue." To trace your pencil drawing with the glue, hold the nozzle point of the glue bottle against the cardboard and slowly squeeze glue along the lines of your picture. (Keeping your elbows on the table will give you more control of the glue bottle.) Use a variety of glue lines in your picture — thick and thin, straight and curved, short and long, open and closed.

You can mention the different kinds of lines to the children. "This line is continuous because it keeps going. There are no breaks or open spaces. Here is a broken line. It is called broken because it stops and begins again over and over. There are open spaces between parts of the line." Have the children point out other continuous and broken lines in your picture.

Give each child a piece of cardboard and a pencil. "You can make your own pictures now." Review the activity topic with the children. As the children draw, ask them to identify straight and curved lines and continuous and broken lines in their pictures. When they have completed their pictures, give each child a small bottle of glue. Show them how to hold the nozzle point of the bottle against the cardboard and slowly trace each pencil line while keeping their arms on the table. After the children have traced the pencil lines on their pictures with glue, place the glued pictures on a flat surface. Allow the glue pictures to dry for at least an hour.

Set up two inking stations — ink, brayer, inking plate, newspaper, and sheets of newsprint — at opposite ends of the table. "Now we're going to make prints from our glue line printing plates." Give each child a printing plate. Have the children rub their fingers over the printing plates to see if they are dry. Hold a printing plate horizontally. "Look at the different levels on this printing plate. The dried glue lines are raised above the cardboard. They are higher than the cardboard."

Squeeze about an inch of ink in the middle of the Plexiglas inking plate. Take one brayer and spread the ink by rolling the brayer back and forth and side to side until the brayer is evenly covered with a layer of ink. Roll the brayer quickly to pick the ink up and roll it slowly to lay ink down on the printing plate. Spread the ink on the printmaking plate by rolling the ink covered brayer slowly over the surface. Place a sheet of newsprint on top of the inked printing plate and gently rub the back of the paper. Peel the print off the plate. Show the print and the printing plate to the children. Ask them to identify the parts of the printing plate that printed.

Select two children to begin printing. Squeeze ink onto the inking plate at the second inking station. If necessary, help the children spread the ink onto the printing plate and press the paper over their own plates. Continue the activity until each child has made a print. Spread the prints on a flat surface or hang them on a line with clothespins to dry.

Making a Print from a String (Relief) Printing plate

Materials

- Pieces of cardboard cut into rectangles up to 8 1/2 inches by 11 inches in size, one for each child and teacher
- Pieces of string in a variety of widths, if possible
- White glue (in small squeeze bottles), one bottle for each child and teacher
- Two brayers
- Two inking plates
- Two tubes printing ink in different colors — one light color, one dark color
- Sheets of 9 inch by 12 inch construction paper to print on, light and dark colors that go well with colors of inks selected, at least two sheets per child and teacher

Possible Concepts

- Light and dark colors
- Raised and lowered textures
- Curved and straight lines

Skills Involved

- Using white glue
- Printing with a printing plate

Suggested Activity Topics

My house, self portrait, transportation, circus performers

Time

Two 20 minute sessions with a half hour to 1 hour drying time in between sessions

Demonstration/Procedure

"We're going to make printing plates with string and cardboard today. Then we'll use our printing plates to print pictures of our houses (or other topic)."

Hold up one of the pieces of cardboard with a length of string. "This piece of cardboard will be the back of my printing plate. First I'll draw the lines of my house with glue." Lay the cardboard flat on the table. Using a glue bottle, squeeze out lines of glue to represent a picture of your house. As you are drawing your house, identify straight and curved lines for the children. Have them point out straight and curved lines in your picture. If the children have difficulty, hold a piece of string taut between your hands and say, "This is a straight line. It goes straight from one hand to the other." Bring your hand slightly closer together letting the string bend into a curve and say, "Now this is a curved line. It is not straight." Tighten and loosen the string while the children identify when it is straight and when it is curved.

Take a piece of string and press it on a glue line in your picture. "I am going to put a piece of string on every glue line in my picture." Continue placing string on the lines of your picture until each line is covered. Use different weights of string to add interest to the picture.

Give each child a piece of cardboard. Review the topic with the children encouraging them to think of interesting and characteristic details of their houses (pets, friends, etc.). Give each child a glue bottle and several pieces of string. As the children work, help them squeeze the glue bottles, cut the string to the appropriate lengths and press the string onto their glue lines.

After the plates have dried, assemble the materials for printing — brayers, inking plates, printing ink, and construction paper. Hold up your own printing plate horizontally so the children can see the different levels of surfaces on the plate. "This is not flat. The string sticks out from the cardboard. It is raised, it is higher than the cardboard. The cardboard is lower than the string." You can point to the different levels as you identify them for the children.

Put your plate on the table. Squeeze about an inch of ink in the middle of the inking plate. Take one brayer and spread the ink by rolling the brayer back and forth and side to side until the brayer is evenly covered with a layer of ink. When using the brayer, roll it quickly to pick the ink up and slowly to lay the ink down on the printing plate. Spread the ink on the printmaking plate by rolling the ink covered brayer slowly over the surface. Press the construction paper over the inked plate and rub the back of the paper gently.

"We have two different colors of ink and different colors of paper. On my picture, the ink is light (or dark) and the paper is dark (or light)." Show the children the two colors of ink identifying the light one and the dark one. "We have several different colors of paper; some are dark and some are light." Hold up a piece of dark colored paper and say. "This is a dark color." Have each child select a piece of construction paper and identify it as light or dark.

"Now each of you can make your own picture with your printing plate." Assemble the second set of printing materials at the other end of the table to make another inking station. Hold up the dark ink and ask, "Who wants to use this ink?" Have one of the children choose the first color and take his or her plate and paper to the inking station. Repeat this for the other color. Squeeze the ink onto the inking plate at the second inking station. Help each child spread the ink with the brayer, roll it onto the printing plate, and press the paper over his or her own inked plate. Continue the activity until each child has made at least two prints. Hang the prints up or spread them out on a flat surface to dry.

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Making a Two Color Print

Materials

- Oak tag or pieces of Manila folders, about 8 1/2 inches by 11 inches
- Pencils, one for each child
- Two brayers
- Two Plexiglas printing plates
- Printing ink, two different colors. (One color should be light, the other dark.)
- Kraft paper or white drawing paper
- Scissors
- Newspaper
- Large envelopes or paper plates, one for each child and teacher if activity is done in two sessions

Possible Concepts

- Light and dark colors

Skills Involved

- Cutting on a line with scissors
- Using a brayer to ink an object
- Pressing an object on paper to make a mark

Suggested Activity Topics

Transportation, my house, self portrait, zoo animals

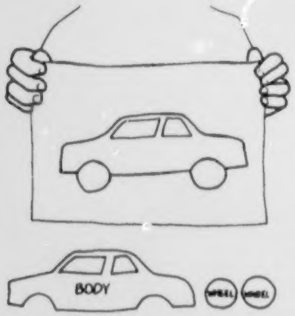
Time

30 to 40 minutes or two sessions of 20 minutes each

Demonstration/Procedure

"Today we're going to draw pictures and then cut them into pieces. Then we'll use our picture pieces to print a picture in two different colors." Hold up a sheet of oak tag. "I am going to draw a picture of a car (or house, animal, etc.) on this oak tag. Then I'll cut out the parts of my drawing to print my picture with." Using a pencil, draw a simple picture of a car (or other topic) on the oak tag. Keep the shapes simple and few. For example, if you are drawing a car you might want to draw only three shapes: a body and two wheels. As you are drawing, identify the straight and curved lines in your picture for the children. If the children have difficulty, say, "This line is curved because it looks round. This one is straight because it doesn't bend or curve."

When you are finished drawing, hold the picture up and say, "Now I'm going to cut my picture into different parts, like a puzzle." Cut out the shapes, labeling the parts as you cut. When you are finished, place the parts on the table and say, "I now have the parts of my picture to print with. Can anyone show me how they go back together to make a car?" Have one child put the car together.



"When you are ready to print, we'll ink the pieces with different colors of ink and put the picture back together by printing with them on another piece of paper." If you are doing this activity in two sessions, place the parts of your picture in one of the envelopes and print your name on the outside or place the parts of your picture on a paper plate. "I'll save all the pieces in this envelope until we print them."

Give each child a sheet of oak tag, a pencil, and a pair of scissors. "Now you can draw your own pictures of a car." Review or discuss the activity topic with the children. Encourage them to fill up the whole page using simple shapes. When they have completed their pictures, have them identify each of the parts of the picture and decide which parts they want to cut out. If necessary, help the children to cut out the picture pieces. If you are doing this activity in two sessions, give each child an envelope or a paper plate to store the picture pieces until you print them.

Assemble the materials for printing in two printing stations — brayers, inking plates, printing ink, newspaper, and Kraft or white drawing paper. It helps to have the stations set up in the following order: ink/inking plate/brayer, newspaper on which to place the inked pieces and drawing paper.

"Now we are going to print our pictures with two different colors of ink. One is a light color and one is a dark color." Show the children the two colors of ink. "Can someone show me which one is light and which is dark?" If the children have difficulty, you can label the light and the dark ink for the children. "I am going to use the dark color for the body of my car." Squeeze about an inch of ink in the middle of the one inking plate. Take a brayer and spread the dark ink by rolling the brayer back and forth and side to side until the brayer is evenly covered with a layer of ink. When using a brayer, roll it quickly to pick the ink up and slowly to lay the ink down on the plate. Place the picture piece on the newspaper and use the brayer to spread an even coat of ink on the surface. Pick up the inked picture piece and press it firmly, inked side down, on the drawing paper. Remove the piece from the paper and hold it up to show the children.

"Now I am going to use the light ink for the wheels of my car." Repeat the procedure at the second inking station. Print the next pieces in the appropriate positions on your paper. Show the children your completed print; you can have them identify the light and dark parts. Select two children to print, one at each inking station. If necessary, help them choose the picture parts they want to print first. It might help to have them print the largest part first. Have them exchange places to complete their prints. Continue the activity until each child has had an opportunity to make a print. When the prints are completed, hang them up or lay them on a flat surface to dry. Because you are using a water based ink, the prints will dry quickly and the materials can be easily cleaned.

Sculpture

Making a Cardboard Box Sculpture

Materials

- Small cardboard boxes in a variety of types, shapes and sizes including cardboard tubes from paper towels, wrapping paper, etc., at least three to four boxes per child and teacher
- Masking tape — two or three rolls
- Scissors, one pair per child and teacher
- *Optional*: Tempera paint and paint brushes, clean up and protection materials including smocks, newspaper, water buckets, and sponges

Possible Concepts

- Balanced and unbalanced form
- Circular and angular forms
- Identification of shapes
- Repetition of lines and shapes

Skills Involved

- Cutting or tearing masking tape
- Painting with a paint brush

Suggested Activity Topics

Houses, a monster, imaginary animals, circus, wild animals, dinosaurs, zoo animals, space ships

Time

20 to 30 minutes

Demonstration/Procedure

"Today we're going to put different kinds of boxes together to make a sculpture." Place several different kinds of boxes on the table to show the children. "These boxes are different shapes. Some of them are shaped like circles and some of them are shaped like squares and rectangles." You can ask the children to point to the circular, rectangular, and square shapes in the boxes. Take one of the circular boxes and hold it up. "We call this kind of shape circular because it is like a circle." Take a piece of paper, pencil and the box and trace around the end of the box to make a circle on the paper. "If I trace around the end of the box, I can make a circle." Hold the paper up to show the children. Show the children one of the square or rectangular boxes. "This box has corners or angles." Repeat the tracing demonstration with the rectangular box. "The end of this box is a rectangle. It has corners. We can use a circular box for parts you want to look round or like a circle. Use angular boxes for parts you want to have corners or look like a square or rectangle."

Select a medium sized square box to form the central part or base of your sculpture. "I am going to use this box to start my sculpture. Then, I can add other boxes to make the rest of my sculpture." Select another box to make another part for your sculpture (e.g., head for an animal). Take the masking tape and cut or tear a length of tape long enough to attach the smaller box to the larger box. Hold the smaller box in place with one hand or have one of the children help by holding it. To demonstrate the concept of balance, tape a box to one side of the sculpture so that the sculpture falls over.

"My sculpture fell over. What happened?" Rephrase the children's responses in terms of *balanced* and *unbalanced* and expand on the explanation. "The little box I taped on made it fall over. My sculpture was not balanced, it was unbalanced. There was too much weight on one side so it fell over. We want our sculptures to be balanced so that they will stand up. I'll add

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another box on the other side. Now it is standing up; it is balanced."

Add two or three more boxes to the sculpture. Explain your choice of boxes by describing what you want the sculpture to look like. Tell the children what part you are making and how you want it to look and ask them to choose the appropriate boxes. "I want to make a head that is kind of round. What kind of box should I use?" Use the terms *circular* and *angular* in describing the boxes. Demonstrate different techniques for attaching the boxes with masking tape.

"You can make your own box sculpture of an animal (or other topic)." Have the children select boxes for the basic form of their sculptures. Review or discuss the activity topic. Give each group of two or three children a roll of tape and a pair of scissors. Make the box collection easily accessible to all of the children. "Take a few boxes to start your sculpture. You can get more when you need them."

As the children are working, encourage them to help each other in cutting tape and holding boxes in place. Emphasize the concept of balance as they select additional boxes and attach them to their sculptures. If a child's sculpture falls over after attaching a box, discuss how he or she can make it balance again. *Optional*: After the sculptures are completed to the children's satisfaction, ask them if they would like to paint their sculptures. If there is enough interest, extend the activity another day. Provide several different colors of tempera paint and paint brushes at the next activity session. Encourage the children to use different colors and to paint the whole sculpture. Place the painted sculptures on newspapers to dry.

SCULPTURE: Activity 2

Making a Styrofoam Sculpture

Materials

- Pieces of styrofoam in a variety of shapes and sizes from commercial packaging, meat trays, etc.
- Toothpicks
- Two or three bottles of white glue in squeeze bottles
- Tempera paint, at least two colors
- Large 1 inch brushes, one for each child in activity
- Protection and clean up materials including smocks, newspapers, water buckets, and sponges as needed

Possible Concepts

- Two-dimensional and three-dimensional form
- Balanced and unbalanced form
- Identification of colors

Skills Involved

- Using white glue
- Using a paintbrush
- Using toothpicks to construct sculpture
- Cooperative group interaction

Suggested Activity Topics

A funny car, a monster, a spaceship

Time

20 to 30 minutes or two shorter activity sessions

Demonstration/Procedure

"We're going to make one sculpture today out of styrofoam pieces. A sculpture is not flat like a piece of paper. It stands up. We can see all around it." Hold up a piece of paper. "This paper is *two*-dimensional. It is flat." Have a child stand up in front of the class. "(Child's name) is three dimensional. We can see all around him — front, back, and sides. "We're going to make sculptures that we can see from all sides."

To demonstrate balance have a child stand up on one foot and try to balance. You can ask all the children to try balancing on one foot. Stand up yourself and lean over so that your body becomes unbalanced and begins to tip. Stand up straight again and say to the children, "I was falling over because my body was unbalanced, there was too much weight on one side. We're going to make sure our sculpture can stand up without tipping over."

After the children have discussed and selected a topic for their group sculpture you can say, "Now we are ready to build." Place the pieces of styrofoam, toothpicks, and glue in the center of the table. It is easier for younger children to build a sculpture on a large flat piece of styrofoam or cardboard. To attach two styrofoam pieces together take a toothpick and push it through both pieces. To make the seal tighter you can spread a thin layer of white glue on both surfaces before pressing the toothpicks in. Use more than one toothpick to hold the pieces in place.

As the children build their sculpture, they will be experimenting with balance. If one child adds a large piece to one side of the sculpture without a counterweight, the sculpture will tip. In these situations, encourage the children to solve the problem themselves. Large blocks of styrofoam can be broken into more useable pieces. The children can tear the meat trays into the pieces they want.

After the sculpture is completed set it aside to dry or place the tempera paints on the table and give each child a paint brush. Have the children identify the colors and decide on what sculpture parts they want to paint.

Making a Junk Sculpture

Materials

- Large collection of junk — nuts, bolts, wood scraps, old automobile parts, broken tools, rocks, small logs or limbs, at least five to six pieces per child and teacher
- Two or three spools of light, bendable wire
- Box of rubber bands
- Two or three small squeeze bottles of white glue
- Light string
- Wood scraps for a base for each child (if necessary)
- Two or three pairs of scissors

Possible Concepts

- Balanced and unbalanced form
- Rough and smooth textures
- Hard and soft textures

Skills Involved

- Using white glue
- Using wire to attach pieces

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Suggested Activity Topics

The topics the children select will depend in large part on the items of junk available. Some possible topics include: imaginary animals, spaceships, a monster, wild animals, dinosaurs, zoo animals.

Time

20 to 30 minutes

Demonstration/Procedure

"We have a box of scraps and junk to work with today. These things are old, broken, and ugly. They may not look like much now but we can put them together in different ways to make very interesting sculptures." The major idea in building junk sculptures is to help the children develop the ability to see shapes in the pieces of junk. Find an interesting piece of junk for the basic form and hold it up to show the children. "What does this look like to you?" Turn the piece around and encourage the children to see different shapes, animal faces, facial features, etc., in each facet of the junk piece. You can point out specific parts of the piece of junk and ask if it looks like part of an animal (or monster or other subject). If the children have difficulty imagining what the piece of junk looks like, have them half close their eyes and look at it as you show the piece from different angles. You could also turn off the lights and use a flashlight to illuminate the piece of junk from different perspectives. Use a variety of ways of looking at the object and suggest some of the shapes you see in it.

Select another interesting piece of junk and show it to the children. "This looks like a (face, body, spaceship) to me. So I'm going to use it for my sculpture and add other objects to it." Place the wire, white glue, and rubber bands on the table. "I can put my sculpture together using wire, glue, or rubber bands." Select another piece of junk to add to the basic shape. With this piece demonstrate the process of attaching pieces together. For example, if you are putting a bolt on the side of a tree limb, explain that you are using the wire because you can wrap it around and around the bolt and the limb to hold it. If you used glue, the bolt would fall off unless it was held in place until the glue dried. If you are putting a wood scrap on top of a rock, explain that you are using glue because the wood can stay in place until the glue dries. To glue two surfaces together, squeeze a thin line of white glue across both surfaces. Using your finger or a piece of stiff paper or wood, spread

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the glue into a thin layer. Place the two glued surfaces together and squeeze tightly to make a complete seal. Demonstrate the use of rubber band and string to attach pieces of junk together.

As you add a few objects to your sculpture, show the children how to keep the structure balanced. You can add a heavy piece to one side of your sculpture and let it fall over. "That piece was too heavy, my sculpture fell over. I want my animal (spaceship, etc.) to stand up. I put too much weight on one side. It's unbalanced. If I put a piece on the other side, I think it will balance." Attach another piece to the other side of the sculpture so that it stands without support. "Now my sculpture is balanced."

After you have attached several pieces to your sculpture, give the children a chance to sort through the junk objects for a basic sculpture piece. Some children may change their minds if they find pieces that have a shape suggesting an animal (or monster or other topic). Encourage them to look at a variety of objects, turn the objects around, and imagine what the object looks like. You can ask the children to describe how the objects feel. "Are they rough or smooth? Hard or soft?" A discussion of the textures of the pieces may give them additional ideas about possible uses in their sculptures. Have the children select a piece for the basic form and several other pieces to attach. Tell the children that they can take more pieces or exchange pieces as they work.

Put the set of attaching materials (wire, glue and rubber bands) on the table. As the children work, help them attach parts to their sculptures. Encourage them to use a variety of ways to attach sculpture pieces. Point out any new ways the children invent. If a child's sculpture is an unbalanced structure and falls over, discuss the reason for the inbalance and how to make it balance again.

If the children maintain interest in their projects, ask them if they would like to continue another day. At the next session, review the concepts and procedure. As they are working, emphasize adding details to their sculptures to make them more interesting.

SCULPTURE: Activity 4

Making a Wood Sculpture

Materials

- Wood scraps in a variety of sizes, at least six to seven scraps per child and teacher
- Small squeeze bottles of white glue, one per child and teacher
- Small pieces of cardboard (2 inches by 4 inches), popsicle sticks, or tongue depressors to spread the glue over the wood surfaces
- *Optional*: tempera paint, paint brushes, yarn, felt, burlap

Possible Concepts

- Balanced and unbalanced form
- Two dimensional and three dimensional form

Skills Involved

- Using white glue

Suggested Activity Topics

Transportation, imaginary animals, insects, a monster, circus/wild animals, dinosaurs, zoo animals

Time

Two 30 minute sessions

Demonstration/Procedure

"Let's make sculptures with wood today." Show the wood scraps to the children. "There are many different sizes and shapes of wood pieces here. We can put them together to make sculptures of circus animals (or monsters, or insects, etc.). Our sculptures will be three dimensional. *Three dimensional* means you can see it all around. A sculpture is not like a drawing or painting on a flat piece of paper. A picture on a piece of paper is two dimensional. We can only see the picture from one side. Our sculptures will be three dimensional because we will be able to look at them from more than one side."

Select a piece of wood from the collection of wood scraps. Start with a simple shape. Your first piece of wood should be large enough to form a solid base for your sculpture. For example, if you are making animals, the first piece of wood could be the body of the animal. "I'm going to start my sculpture with a piece of wood that will be the biggest part of my animal (or insect, etc.)" Place the piece on the table so it is balanced and steady. "This piece of wood stands by itself. It is balanced. When I add other wood pieces to it, I have to make sure it is balanced. I don't want my sculpture to fall over. How can I make sure it stays balanced?" If the children have difficulty, stand up and lean to one side until your body begins to fall. Then stand upright. Repeat this having the children imitate you. "When you are standing with both feet on the floor like this you are balanced. When you lean to the side, you put too much of your body on one side. You start to fall because your body becomes unbalanced." Have the children sit down. "When we make our sculptures we can't put too much wood on one side. If there is too much weight on one side, it will not be balanced. It will fall over."

Take a smaller piece of wood from the pile. Hold the piece up so the children can see it. "I wonder if this piece would make a good head for my animal." Place the smaller piece of wood in different positions on your basic block. "Where do you think this piece should go on my sculpture?" When you and the children have decided on a spot for the wood piece say, "This piece of wood won't stay on by itself. I'll need to glue these pieces together so they will stay in place." Take a bottle of glue and piece of cardboard or stick and hold them up to show the children. "We're going to use white glue on our sculptures. This is very strong glue so you need to use only a small amount." Squeeze small dots or a thin line of glue on both surfaces of wood. With the edge of the cardboard or stick, spread the glue into a thin even layer on both surfaces. "You don't have to use much glue to make it stick. If you put lots of glue on the wood, the glue will take a very long time to dry. If the glue isn't dry, pieces will fall off when you add more wood." After you have carefully spread the glue, squeeze the pieces of wood together. "I am squeezing the pieces together so hard that some of the glue comes out on the sides." Squeeze the wood pieces for about a minute and then place the sculpture on the table to show the children. "Now the pieces will hold together and I can add another piece. Keep adding pieces to your sculpture and demonstrating the use of the glue.

When your piece is finished, ask the children to choose pieces of wood for the bases of their sculptures. Then distribute glue to each child. The children should have easy access to the pile of wood so that they can choose additional pieces for their sculptures. As they glue the pieces to their bases, make sure that they are balanced. If a child's sculpture is unbalanced and falls over, discuss the reason for the imbalance and ways to make it balance again.

When the glue has dried on all of the sculptures, ask the children if they would like to paint them. If there is enough interest, distribute paints, brushes, and newspapers to paint on. Yarn, felt, and burlap may also be added to the pieces as tails, ears, hair, or other features. When the children are finished painting, allow time for the paint to dry then display the finished projects on shelves around the classroom.

Making a Wire Sculpture

Materials

- At least two small spools of wire, such as copper wire. (The wire should be easily bendable and workable like picture hanging wire or copper wire cut in 2 to 2 1/2 foot lengths for beginning pieces for each child.)
- Small wood blocks, one for each child and the teacher (could be scrap wood or a 1 by 4 board cut into 4 inch sections)
- Small rivets and hammer
- Wire cutters or pliers, one pair

Optional: India ink and paint brushes for finishing the sculpture stand

Possible Concepts

- Two dimensional and three dimensional form
- Solid and skeletal form

Skills Involved

- Bending and wrapping wire

Suggested Activity Topics

Circus animals, insects, zoo animals, birds

Time

30 minutes

Demonstration/Procedure

Collect the materials — wire, wood, hammer, rivets, etc. — in a box and set them aside. Ask one child to stand up in front of the class. "(*Child's name*), will you stand up in front here for a minute so all of us can see you. Let's look at (*Child's name*) from the front first." Give the children a few seconds to look at the child's front. Then ask the child to turn around slowly. "Now let's look at (*Child's name*) from the side, the back, and the other side." As the child turns around say, "This boy (girl) is three dimensional. Do you know what that means?"

"It means that he (or she) is not flat like a piece of paper. He (or she) is not flat like a wall. He's solid. He has a shape. I can see him (or her) from more than one side." Hold up your hand. "My hand is three dimensional because it is not flat, but a picture of my hand would not be three dimensional. A picture can only be seen from one side — the front. It's not a solid shape."

"Today we're going to make sculptures out of wire and these sculptures will be three dimensional. Our sculpture will be shapes. They won't be flat. We'll be able to see our sculptures from all sides." Have the children decide on a topic for their sculptures. You can narrow the range of topics by suggesting zoo animals, monsters, or circus animals.

After the children have discussed and selected a topic for their sculptures demonstrate how to use wire to build a sculpture. Take a length of wire, a block of wood, a rivet, and a hammer. "I am going to put this wire on the wood to help my sculpture stand up." Place one end of the wire on the wood close to the center and hammer a rivet over the end so it is secure. "Now I am ready to start making my sculpture."

"First I am going to make a kind of skeleton of my animal. Then I can put more wire on it to make it look solid, to make it look fatter, like a real animal. I am making a basic skeleton of the legs, body, and head of my animal." Begin working on your sculpture by bending and twisting the wire to make a basic shape.

If necessary, rivet another length of wire to the base to complete the skeletal part. Tell the children that when they make their own sculptures, you will attach more wire to the bottom or base for them if they need it to complete the basic shape of their sculpture.

After your basic skeletal shape is completed, hold it up to show the children. "Now I'm going to fill out this skeleton and make it look more solid or fatter." Attach the wire to one part of the basic shape and begin wrapping the wire around one of the skeletal parts. You can either wrap it evenly from one end to the other like a spring or randomly to give a more cluttered effect. Wrap one or two parts of the animal to give the children the idea of how to use wire to make the skeleton a solid form. The lengths of wire for wrapping should be shorter than the lengths used for the basic shape. Shorter wire will be easier for the children to manipulate.

"My skeleton is starting to look more like a real animal. After the whole skeleton is wrapped in wire, it will look full and solid like an animal. Now you can start your own sculptures." Give each child a length of wire and a wood block for the base. Review the stimulation topic with the children. If you have chosen a stimulation topic such as circus animals, encourage each child to make a different animal so you will have a complete circus when the sculptures are completed. Rivet a length of wire to each child's wood base. Remind them that they will use the wire in two ways. First they will make the basic shape like a skeleton, then they will wrap the wire around and around the basic shape to fill it out.

As the children are working, you can help them make the sculpture balanced. If a child makes a basic shape that falls over, discuss what can be done to make it stand up (e.g., add another leg). Rivet additional lengths of wire to the children's wood bases as necessary. When the children begin to wrap wire around the sculptures, keep providing additional shorter lengths of wire as they are needed. Assist them in attaching the wire to their sculptures in different ways and describe the technique to the other children. Point out the effective techniques of attaching and wrapping wire discovered by the children. If any of the children make unbalanced sculptures, discuss ways of making them balance by adding or taking away wire. Encourage the children to add as much detail as possible.

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Making a Sculpture as a Group Project

Materials

- Large corrugated cardboard boxes
- Several large rolls of masking tape
  Large variety of miscellaneous objects — rope, string, tin cans, cereal boxes, cardboard tubes, bottle caps, plastic containers, egg cartons, paper plates, pipe cleaners, paper brads, etc.
- Chalk and chalkboard
- Scissors
  Optional: tempera paints, paint brushes, string, yarn, colored magazine pages, colored tissue paper, and liquid laundry starch to finish the sculpture

Possible Concepts

- Balanced and unbalanced form
- Identification of shapes
- Stationary and moving form
- Textures — rough, smooth, slippery

Skills Involved

- Using tape
- Using scissors
- Making decisions as a group
- Cooperative social skills

Suggested Activity Topics

A monster, spaceships, transportation, dinosaurs, imaginary animals

Time

At least one 30 minute session, possibly two to four sessions

Demonstration/Procedure

"Today we're all going to work together to make one big sculpture. We have to decide together what we're going to make and how we're going to make it." Discuss or review the activity topic with the children. Deciding on a subject for the sculpture can be done in a variety of ways. You can give each child a turn to make a suggestion and write each child's suggestion on the chalkboard. Then you can have the group vote until there is only one choice remaining. Or you can decide on a specific topic and have the children determine the parts to add to the sculpture.

After the children have decided on a topic you can introduce a planning procedure. Show the children the collection of building materials and ask them to think of which materials should be used in what place on the sculpture. You could draw a building plan on the board and have the children decide which sculpture parts they want to build. If they have difficulty, you could ask specific questions about the construction of the sculpture. "If we are going to make a spaceship (or other topic), what are some of the parts we will have to make? What could we use to make them? Where will we put them? How will we put them on? What is the first big part? What can we use to make it? What can we add to it?"

The process of planning a project, using a picture, and organizing materials is difficult for preschool children. The value in this process is getting the children to conceptualize, to think ahead. The plan should not be rigidly enforced and much room should be allowed for new ideas and creativity in the building process itself.

As the children work, encourage them to see possible shapes and forms in the materials. "What can we use this box for? It's kind of round. What part of our spaceship is round?" Where could we put the tin can? What part of the spaceship could this tin can be?"

Demonstrate different ways of attaching parts to the sculpture with tape. You can hinge parts or wrap tape around a joint for a solid connection. Adopt or encourage any new ways of attaching pieces that the children suggest. Large pieces of cardboard might need to be cut down to the sizes needed.

Concepts can be explained during the building process. Balanced and unbalanced forms can be described as the children add parts to the sculpture. "The sculpture fell over. I think we have too much weight, too many things, on one side. It isn't balanced. If we want it to stand up, we'll have to make sure it's balanced. Maybe we could add something to the other side to make it balance."

Stationary and moving form can be explained if the children add parts that hang from string or are attached to pipe cleaners. "These pieces can move around on the sculpture. They can swing back and forth. They are moving parts." Encourage the children to compare and describe the various textures of the materials used in the sculpture.

The project can be extended for as many sessions as the children's interest allows. In additional sessions, emphasize details on the sculpture. You can use the optional materials listed to decorate the sculpture. In addition to paints and yarn, magazine pages or colored tissue paper can be added to the sculpture by brushing liquid laundry starch on the sculpture, applying the scrap paper, and brushing over the paper with more starch.

SCULPTURE: Activity 7

Making a Carved Soap Sculpture

Materials

- One large bar of soft soap for each child and teacher
- Metal or plastic table knives and spoons, at least one knife and one spoon per child and teacher
- One pencil for each child
- Wet paper towels
- Chalkboard and two colors of chalk or a piece of construction paper (18 inches by 12 inches) and two different colored crayons

Possible Concepts

- Two dimensional and three dimensional form
- Soft and hard textures
- Rough and smooth textures

Skills Involved

- Carving with a knife or spoon
- Drawing with a pencil

Suggested Activity Topics

A monster, imaginary animals, circus, wild animals, zoo animals, transportation, houses

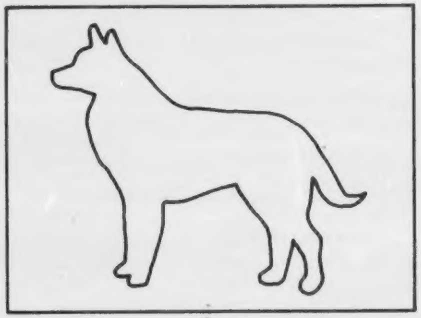
Time

20 to 30 minutes

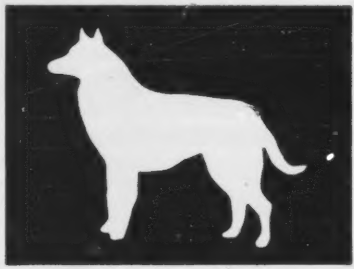
Demonstration/Procedure

"Today we're going to make something different." Hold up a bar of soap. "We're going to make sculptures out of soap." Choose or discuss an activity topic for the sculpture. When the topic has been discussed, draw a large rectangular shape on the board to represent the bar of soap. "Let's say this rectangle is the side of the bar of soap. Before I start carving, I'm going to draw the outline of my dog (lion or monster) on the side of my soap."

Using a piece of chalk, draw the outline of the side view of the animal inside the rectangle on the board:



"Take a look at the picture now. I've drawn the shape of my dog inside the rectangle. When I start carving, I want to carve away the areas that are not the dog." Take the other piece of chalk and shade in the areas inside the rectangle that would be carved away:



"These areas are the areas I want to take out, to carve away." Take a bar of soap, a pencil and a knife. "First I am going to draw a picture of my dog (car, animal, or other topic) on the side of the soap." Draw the side view of your subject on the side of the soap. "Now I have a drawing of the outside edge of my sculpture." Take a sharp knife and trace around the outline making a groove about 1/8 inch to 1/4 inch deep. You can make this groove on each child's basic outline to help them begin to carve. Hold it up to show the children. Point out that you are going to cut away all the soap on the outside of your outline.

Take a spoon or a knife and start to carve away or scoop out the larger areas of soap outside your outline. "It is easy to cut the soap because it is very soft. It is not as soft as something like clay or peanut butter. If you press on clay or peanut butter your finger will sink into it." Have the children press their fingers into the soap. "It's not soft enough to press your finger into, but it is soft enough to cut into easily. It is much softer than a rock or a piece of wood. You could not easily cut a rock or wood with this spoon."

Continue to carve the larger areas away. When you have a rough outline, hold it up to show the children. "I have been cutting big pieces out of the soap. The edges are almost like the drawing I made but they are very rough." Have the children feel the edges of the sculpture. "I will keep cutting smaller and smaller pieces so I can make the edges smooth." Show the children how to keep refining and smoothing the edges of one section of your sculpture. Emphasize that as you get closer to the outline, you cut away smaller pieces of soap.

Give each child a bar of soap and a pencil. Review the stimulation topic with the children. "Now you are ready to draw the outline picture of your dog (insect, animal, other topic)." Encourage the children to draw large basic forms without detail. After they have drawn the basic outlines, cut a groove around the outline of each one as described in the demonstration.

Give each child a knife and a spoon. Assist them as necessary to start carving. Some children may need to have one or two pieces cut away for them.

When the children have completed carving out the rough outline, show them how to smooth the edges. You can have them use the sides of their knives to round off sharp edges; fingernails to scrape rough places in small areas; and the round back of the spoons to smooth larger rough surfaces. After they have basically smoothed out the form of the sculpture, they could use wet paper towels to make an even smoother finished surface.

After the children have completed their sculptures, you can have them add detail work with their pencils, the end of the knife, paper clips, spoons, and small sticks. Encourage the children to use the tools in different ways to achieve different kinds of effects. For example, the pencil can be used to make a line by drawing with it, or a hole by pushing it in. The end of the spoon can be used to scoop a hole or the rounded back of the spoon can be pushed into the soap to make a shallow depression.

Making a Plaster Sand Cast

Materials

- An outside sandbox or shoe box with 3 inches of sand, enough to fill one shoe box for each child and teacher
- Bucket or large bowl
- Plaster of Paris (10 to 20 pounds)
- Clean up materials (Water buckets are a necessity for the children to wash hands. Sinks will clog instantly if the children wash their plastered hands in them.)

  Optional: twigs, leaves, rocks, or any other materials collected outside to embed in the plaster sculptures.

Possible Concepts

- Soft and hard textures
- Raised and lowered textures

Skills Involved

- Drawing in sand
- Mixing plaster

Suggested Activity Topics

Self portrait, wild animals, zoo animals

Time

30 minutes

Demonstration/Procedure

"Today we're going to make sculptures with sand and plaster. First we'll make pictures in sand. Then we'll mix dry plaster with water and pour it on the sand pictures. In a short time, the plaster will get hard and make sculptures of the pictures we drew in the sand."

It is best to do this activity outside in a sandbox or outside the building. If this is not possible, work in an area away from the sink and cover the work area completely with newspaper.

Take a shoe box and fill it with about 3 inches of wet sand. "First I put sand in this box and smooth it out to get the sand ready for drawing." Pack the sand by pushing it down with your hands. Smooth the surface so it is level. Hold the box up and tip it slightly to show the children. "Now I'm ready to draw my picture. I'm going to draw the outline of my animal (or face, etc.) in the sand." Draw the basic form of your picture in the sand. Show it to the children. "Now I'll scoop out some of the sand inside the lines of my picture." Scoop out about 1 inch to 1 1/2 inches of sand inside the lines of the basic form to make a dent, a curved form. Smooth and pack the area with your fingers to distinctly define the shape. As you do this, describe the process to the children. Emphasize the process of making the shape very smooth so that it is easy to see what you have drawn. Show it to the children. "I drew the biggest shape of my picture and then I scooped out some of the sand inside the lines to make a mold for the plaster. I pushed it down and smoothed it out so it is easy to see what I drew."

"Now, when I draw the little parts, it will be easy to see them." Draw in the details of your picture with your fingers. Make sure the impressions for details are deep and smooth enough to hold poured plaster. Name the parts as you make them. When you have completed your mold, show it to the children. "I dug out my picture in the sand and then I made little holes in the sand with my fingers for eyes (legs, noses, etc.) This is a mold for the plaster. When I pour the plaster in, it will fill up all the holes I made. When the plaster is hard, it will look something like the picture I made."

Give each child a shoe box. Have them scoop sand from the sandbox or the container holding the sand to fill their boxes. Help them to put in the 3 inch layer of sand. When they have all filled their boxes say, "Now you are ready to push the sand down, smooth it out and draw your pictures. Make the biggest shape first and smooth it out. Then you can scoop and push out the details."

As the children are making their pictures, you can start mixing the plaster. When the children have completed their sand molds, they can observe the mixing process. The plaster can be mixed as follows:

1. Fill a bucket or large bowl one third full of water.
2. Scoop a cup or a can of plaster of Paris and sprinkle it in an even layer on the surface of the water.
3. Allow the plaster to sink to the bottom. Do not touch or mix.
4. Continue scooping and sprinkling in layers on the water. Allow each layer to sink to the bottom.
5. When the dry plaster on the top does not sink and starts to crack a little, stop adding plaster.
6. Mix plaster with hands until you can make a line with your finger on the surface and the line remains. The plaster will have the consistency of a cake batter.
7. Pour the plaster into the molds.

If the children have completed their sand molds while you are mixing with your hands, you could give each child a turn to mix. Have them describe the texture. If you can mention the softness of the plaster, point it out to them. Explain that when the plaster dries, it will not be soft. It will be very hard like a rock.

When the plaster is mixed, pour enough plaster to fill the sand mold into each child's box. Have each child smooth the top with their hands as they did the surface of the sand. As the plaster is setting, you can have the children start washing their hands in the buckets of water. As the plaster sets, it releases a good deal of heat. Have the children feel the heat on the top of the plaster as it hardens.

The plaster will set in about 10 to 15 minutes. The children can lift their sculptures from the boxes and brush off the excess sand. If you have difficulty removing the sculptures, gently push the ends of the box together so that the sides bend outward and separate from the plaster. At this time, have the children describe how the plaster feels. Emphasize the hardness of the set plaster in comparison to the softness of the wet plaster. You can also discuss the raised and lowered textures in the relief sculptures.

These plaster sculptures are easily broken. They are particularly fragile in the first half hour after removal from the box. They can be preserved by being mounted on wooden boards. The boards should be at least the size of the sculpture.

Making a Papier Mache Relief Sculpture

Materials

- Sections of cardboard (9 inches by 12 inches), one for each child and teacher
- Liquid laundry starch or nontoxic wallpaper wheat paste (must be vermin proofed)
- Material to form a basic mold — oil based clay, paper plates, egg cartons, styrofoam trays, one mold device per child and teacher
- Masking tape
- Small strips of newspaper (1 inch widths)
- Containers for gluing medium, one for every three children, (pie plates, cottage cheese containers)
- Flat brushes, 1 inch to 1 1/2 inches, one brush for every child

Possible Concepts

- Two dimensional and three dimensional form
- Relief sculpture

Skills Involved

- Using a brush

Suggested Activity Topics

Self portrait, clown face, imaginary animal face, scary mask

Time

One or two 20 minute constructing sessions
Drying time, 3 days to 1 week
Painting, decorating, finishing session, 20 to 30 minutes

How To Mix Wheat Paste

It is recommended that the teacher mix the wheat paste before the activity. It can not be over emphasized that wheat paste should be used ONLY if it is the nontoxic, vermin proofed type. The advantage to wheat paste is that, when dry, it gives a hard finished surface that can be sanded, filed or easily painted. The following method helps to ensure that it is evenly mixed.

1. Fill a large bucket or bowl not more than one quarter full of water.
2. Sprinkle a small amount of the wheat paste on the surface of the water.
3. Mix thoroughly with fingers or a fork.
4. Sprinkle a little more wheat paste on the surface.
5. Mix thoroughly.
6. Continue sprinkling small amounts of the wheat paste, thoroughly mixing with each addition, until the paste is the consistency of buttermilk or light cream. This method should prevent lumping of the mixture. A little wheat paste powder makes a lot of wheat paste.

Demonstration/Procedure

Today we're going to use paper mache to make something called a *relief sculpture*. A relief sculpture is a little different from other sculptures because it doesn't stand all by itself. It's not like a flat picture either. A relief sculpture is sort of in between, it's like a picture with shape. The surface is not smooth and flat, you can feel bumps and ridges and dents and holes. It's like a picture you can feel."

"Did you know your face is a relief? Put your hand on your cheek and move it slowly across your face. How can you tell that it's not flat?" Give the children a chance to describe how their faces feel, how they can tell their faces are not flat, which facial features are raised from the surface. If the children have difficulty understanding the concept of relief you can point out relief surfaces in the room and have the children feel the surface. Some examples could be your watch standing up from your wrist, books or boards standing up from the surface of the table, woodwork or molding standing out from the wall, or chalkboards/bulletin boards standing out from the wall.

"The sculptures we make will be relief sculptures. They won't stand all by themselves, but they won't be flat either."

How you demonstrate making the basic mold for the relief sculpture depends on the material used. Regardless of the material used, you will be making a raised surface on a cardboard piece over which the children will apply the strips of newspaper. For example, if you are using oil based clay, place a ball of clay about the size of a baseball on a piece of cardboard. Press it down with your hands and show the children how to form the basic outline shape of the subject of your sculpture by molding it onto the cardboard so that it is about 1/2 inch thick. You can also use paper plates, egg cartons, styrofoam trays or a combination of these, depending on the basic shape you want. You can use anything that will make a raised surface or shape and can be removed when the paper mache is dry. Use masking tape to attach styrofoam trays, egg cartons, or paper plates to the cardboard pieces. The basic mold will make a simple raised surface, it is not meant to add any detail to the sculpture.

When your basic mold is completed, take several strips of newspaper, a brush, and the gluing medium (starch or wheat paste). You can apply glue in two different ways. You can brush the glue onto the mold and cover the glued area with newspaper strips using the brush to apply glue and layering the paper to create raised surfaces or you can take a newspaper strip, dredge it in the container of gluing medium, squeeze the strip through two fingers to remove excess glue, and wrap the gluing strip over the mold with your fingers. Again, cover the mold with an even layer of paper strips before you begin to make raised surfaces.

You can add a raised surface on the basic shape by crumpling small pieces of newspaper into the approximate shape needed, placing the crumpled piece on the mold, and applying glued strips over it. For example, to add a nose quickly to a mask, wad a piece of newspaper into a triangular shape, place it on the beginning shape, and glue strips over it. Paper can be folded and covered with glued strips in the same way to create a different effect.

After you have demonstrated the glue application techniques and one or two ways of creating raised surfaces, discuss or review the activity topic with the children emphasizing the basic shape of the topic. "Now you are going to make the shape of your sculpture." Give each child a piece of cardboard and the material for the basic mold. Help the children as necessary. When each child has made a basic mold, give each group of two or three children a container of gluing medium and a large supply of newspaper strips and pieces. Each child should be given a brush. At this point, emphasize the details in their sculptures. As the children begin working, remind them to completely cover their molds first. Two or three foundation layers will make the basic surface more durable when dried.

Making a Clay Sculpture (Relief or Free Standing)

Materials

- Earthen clay (terra cotta for firing), a softball sized piece for each child and teacher
- Masonite boards (12 inches by 12 inches), one per child and teacher
- Plastic bags, at least one per child and teacher, to cover the clay sculpture
- Clay tools, popsicle sticks, wire, plastic eating utensils (especially knives for wedging the clay), rolling pins, cans, a broom handle *Note*: You will need to have access to a kiln for firing the finished sculptures.

Possible Concepts

- Two dimensional and three dimensional form
- Soft and hard textures

Skills Involved

- Basic hand and finger strength and coordination

Suggested Activity Topics

Imaginary animals, insects, a monster, wild animal, zoo animals, self portrait (relief)

Time

Relief, 30 to 45 minutes
Free standing (Two to three 30 minute sessions)

Demonstration/Procedure

Wedging Clay

Clay must be prepared or wedged before it is used. Wedging is a process much like kneading bread dough and its purpose is to get the air bubbles out of the clay. Air bubbles left in a finished clay piece will cause the piece to explode in the kiln. Sometimes the exploded pieces can be glued together. Often the explosion breaks other pieces in the kiln, and sorting broken pieces is difficult.

To wedge clay, take a piece of clay about the size of a large soft ball. Grip the piece with both hands palms down and press it down onto the counter or table. Lift the clay up slightly, give it a quarter turn, and press again. The piece of clay will become cone shaped as you wedge it. Clay that is too soft and wet to work will be sticky; clay that cracks during wedging is too hard to work with.

Wedge the clay for about 5 minutes and then check for air bubbles by holding the ends of a foot length piece of thin wire or fish line and slicing through the clay. If the clay is not free of air bubbles, continue wedging and check again. Press the split piece back into the whole.

Relief Sculpture

Relief sculpture is a good beginning in clay work for younger children. It familiarizes the children with clay as a sculptural medium without requiring the technical skills needed for free standing sculpture.

"We're going to use clay to make sculptures today. There are two kinds of sculptures — relief sculptures and free standing sculptures. Both kinds are called three dimensional because they stand up and are not flat like a picture. On free standing sculptures, the whole sculpture stands up by itself so you can see all the way around." Have one of the children stand up. "(*Child's name*) is like a free standing sculpture. He or she is standing up by him or herself and you can see all of him or her all the way around." Have the child sit down.

"Relief sculptures have certain parts that stand up from the bottom surface of the sculpture." You can demonstrate the concept of relief by having the children observe and feel a watch standing out from your arm, a ring standing out

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from your finger, or objects such as books, boards, stacks of paper standing up from the surface of the table. Point out other relief type surfaces in the room (e.g., electrical sockets, chalkboards, bulletin boards).

"You make relief sculptures by starting with a surface that is almost flat. Then you make parts that stand out from the surface to make the sculpture three dimensional or not flat. We are going to make relief sculptures."

Take a Masonite board and place a ball of clay on it. "I'm going to roll the clay out and flatten it a little to make the surface for my sculpture." Take a rolling pin, can, or wooden stick and roll the clay out in a slab up to 1/2 inch thick. "I want my clay to be flat but not like a piece of paper. So I'll make it like a thick pancake."

When the clay is rolled out to a thickness of 1/2 inch, take a knife or similar utensil. "Now I'm going to cut around the outside of my clay to make it look like a face (monster, elephant, or other topic)." Cut around the clay slab to make the outline of the subject of the sculpture. Show it to the children. "My clay looks kind of like a puzzle piece. It's cut around the outside to make the shape of the face (or other topic)." "Now I'm going to make parts that stand out from the surface."

There are two ways to make a relief surface. The simplest way is to pinch out the parts that are to be raised from the slab of clay and smooth out the edges with your fingers. Another way is to make the relief parts with the extra clay cut away from the outline. For example, roll a piece of the cut away clay into a nose shape and then press it down on the clay slab. Push the piece into the slab with enough pressure to make a good seal. Then smooth the edges of the seam or joint to complete the additive process.

After demonstrating the techniques for adding raised surfaces to the sculpture, you can review or discuss the activity topic. Then give each child a Masonite board and a ball of clay. If you have enough, give each child a rolling pin, can, or wooden stick. If not, have them take turns using the tools to roll the clay. "Now you are ready to roll out your clay."

Assist the children as necessary, especially if they roll the clay too thick or too thin. When each child has made a thick slab of clay, direct them to begin their sculptures. Remind them to pinch up small amounts of clay so that they don't pinch through the clay slab. If you have chosen to add clay, assist the children in pressing and smoothing the attached parts.

When the children have each completed their sculpture, cover each one loosely with plastic bags or plastic wrap. This is to make the drying process slower. If the clay dries too quickly it will begin to crack. After the clay has become leather hard (1 to 2 days) you could have the children add fine details to their sculptures with clay tools or other utensils. After the children have finished their sculptures, allow the pieces to dry for 1 to 2 weeks. When the sculptures are thoroughly dry, they can be fired in a kiln. After the pieces are fired, you can have the children finish them by painting them with tempera or watercolor mixed with clear floor wax.

Free Standing Sculptures

"Today we are going to use clay to make free standing sculptures." Place a ball of clay about the size of a softball on a Masonite board. "First I am going to make a big shape that looks like an elephant (insect, monster, or other topic). Later I can add the small parts." Mold a basic form for your sculpture, for example, the body of an animal.

"Now I am going to make the smaller parts of my animal, like the head and legs (or whatever is appropriate to the subject)." There are two ways to add detail to the sculpture. You can pinch small details like ears or noses out of the basic shape. To add larger parts like arms or legs, roll or press a piece of extra clay into the desired shape and press the piece firmly into the basic shape. Smooth the edges of the joint or seam so that the seal is complete.

After you have demonstrated adding details in both ways, give each child a Masonite board and a ball of clay. Review or discuss the activity topic, emphasizing the major parts of the sculpture subject. As the children work, you can mention the softness of the clay. "The clay is soft now, so we can work with it to make our sculptures. When we are finished drying and firing the clay, our sculptures will be very hard and they will stay just like we made them."

If the children want to continue to work on the major form of their sculptures, they can be covered tightly with plastic bags or plastic wrap to keep them soft for other sessions. If they have finished the major part, the sculptures can be covered loosely with the plastic and allowed to start drying. It is necessary to wrap them in plastic so they will dry slowly. If the clay dries too quickly, it will crack. After 1 or 2 days of drying, the clay will become leather hard. At this time the children can add fine details such as stripes, eyelashes, or spots to their work with clay tools or other utensils.

When the clay becomes leather hard, it is important to hollow out solid pieces. If the pieces are not hollowed out, they will take a long time to dry and will be highly susceptible to cracking, breaking, and explosion in the kiln. It is recommended that the teacher complete this procedure as follows: first, cut a hole in an inconspicuous place on the sculpture (preferably the bottom); second, scrape the clay from the inside of the sculpture to within about 1/2 inch of the outside surface.

After the final details have been added and the pieces are hollowed out, let them dry for 1 to 2 weeks. They can then be fired in the kiln. After the pieces are fired, you could have the children finish them by painting them with tempera paint.

Crafts/ Mixed Media

Making a Scrap Collage

Materials

- Pieces of scrap paper (all colors), fabric scraps, wallpaper samples
- Liquid laundry starch
- Brushes, one for each child and teacher
- Scissors, one pair for each child and teacher
- Large sheets of construction paper, 18 inches by 24 inches, one for each child and teacher

Possible Concepts

- Rough and smooth texture (fabric scraps and wallpaper samples)
- Identification of colors
- Light and dark colors
- Curved and straight lines
- Jagged and smooth lines

Skills Involved

- Cutting cloth and paper with scissors
- Tearing paper
- Applying glue or starch

Suggested Activity Topics

An underwater scene, a garden, a flower, my neighborhood, my car

Time

20 to 30 minutes

Demonstration/Procedure

"Today we're going to make pictures out of paper and cloth. A picture made from scraps of paper or cloth is called a *collage*. First we'll need to cut or tear our paper into different pieces."

Take a piece of construction paper or a large scrap of paper and tear it into two pieces. Tear another piece, showing the children how to place their fingers to grip the edge of the paper and how to move their hands to tear the paper.

Take another piece of paper and cut it in two pieces with a pair of scissors. Hold up the piece you cut. "Take a look at the edge of this piece. Do you think this edge is smooth or jagged?" If the children are unable to answer, or are unfamiliar with the terms *smooth* and *jagged*, label the edges for them. "This edge is smooth. It's not bumpy or rough or jagged." Hold up a piece of torn paper and point to the edge.

"Is this edge smooth or jagged?" Encourage the children to respond. Have one or two children find a jagged and a smooth edge in the paper scraps.

"We can make the pieces in all different sizes and with different edges. We can cut the scraps in straight lines or with curved lines." Again, cut a piece of paper in a straight line and another piece of paper in a curved line. Have the children identify the straight and curved lines or label them yourself.

Have the children pick out paper, fabric, or wallpaper to cut and tear. As the children choose scraps, ask them to close their eyes and feel the surface. "How does the paper (cloth, wallpaper) feel? Does it feel smooth?" Encourage the children to describe how the surface of the material feels. Suggest possible descriptive words, such as *rough*, *smooth*, *scratchy* etc.

As the children cut and tear paper, help those who have difficulty cutting or tearing. You can ask the children to identify the various colors in the paper and cloth. You can also point out the difference between light and dark colors. Light colors are white, pink, yellow; dark colors are dark blues, purple, black, brown.

Show the children two different shades of the same color such as light blue and dark blue.

Ask them to point to the light color and the dark color.

After the children have torn and cut some of the material, discuss the topic. "Let's make pictures of flowers." Or, "Let's pretend we're underwater." Give each child a large sheet of construction paper. Demonstrate how to use a brush or your finger to spread starch on a piece of paper or cloth and then turn the piece over on the paper. Encourage the children to fill the entire sheet of paper and to use interesting combinations of paper and fabric scraps.

CRAFTS/MIXED MEDIA: Activity 2

Making a Tissue Paper Collage

Materials

- Scraps of colored tissue paper
- Pieces of plastic sheeting, heavy cellophane, or plastic wrap 12 inches to 18 inches in length
- Liquid laundry starch
- Large paint brushes, one for each child and teacher
- Newspapers
- Two or three small flat containers (cottage cheese cartons or pie plates) to hold the starch

Possible Concepts

- Identification of colors
- Opaque and transparent color
- Light and dark colors

Skills Involved

- Using a paint brush

Suggested Activity Topics

A monster, a circus animal, an imaginary animal, flowers

Time

20 to 30 minutes

Demonstration/Procedure

"We're going to make a kind of picture called a *collage*. We'll make our collages by putting together scraps of colored tissue paper." Hold up a piece of plastic wrap to show the children. "We're going to glue scraps of paper on a piece of plastic. Before we start gluing, take a good look at the piece of plastic. Can you see through it?"

"Right, we can see through the plastic. It's very clear. We can say the plastic is transparent. *Transparent* means you can see through it. Glass and water are transparent, too. If you can't see through something, it's called *opaque*. I can't see through this table or the wall or the door. The table and the walls and the door are opaque."

Hold up a sheet of tissue paper against the light to show the children. "This piece of paper isn't opaque *or* transparent. It's called *translucent*. It's not opaque because you can see the light through it. It's not transparent because you can't see everything through it clearly like glass. It's translucent because you can see light through it. When we finish with our collages we can hang them in front of the window. We'll have colored windows that the light comes through."

Lay the piece of plastic flat on the newspaper. "I'm going to use starch to glue the scraps of tissue paper onto this piece of plastic. The plastic will keep my picture together until it dries. Then I can peel away the plastic and the collage will stay together by itself."

Choose several tissue paper scraps to begin your collage. You can have the children label or identify the colors you choose. Dip a brush into the starch and brush some starch over a small area of the plastic. Cover the starched area with a scrap of tissue paper and brush over the tissue paper with starch. Add more scraps in the same way, overlapping the edges of the tissue paper. Show the children how to make new colors by layering one color over another color. You can also label the colors of scraps as light and dark colors. Encourage the children to describe what happens when a dark color is layered over a light color or when a light color is layered over a dark color. Show them the difference between putting two identical or very similar colors together and putting two very different colors together.

"Now you can make your own collages." Review the activity topic if there is one. Give each child a piece of plastic on a piece of newspaper and a brush. Have every two to three children share a supply of tissue paper scraps and a container of starch.

As the children work, ask them to identify or label the colors of paper they are using. Encourage them to describe the new colors they make by overlapping and layering scraps of paper. You can ask them to identify light and dark colors in their pictures. Encourage them to fill the whole sheet of plastic.

When the children have finished their pictures, lift them carefully or carry them on the newspaper to a flat surface to dry. Allow the collages to dry at least over night. Peel the plastic from the back. You can trim the edges and frame the collage with a black construction paper frame to hang on a window or near a light. You can also use this activity as the first session in making a paper mobile.

Making a Paper Weaving

Materials

- Sheets of construction paper (9 inches by 12 inches) in several colors
- Scissors
- Strips of construction paper cut in widths of 1 inch to 2 inches

Possible Concepts

- Identification of colors

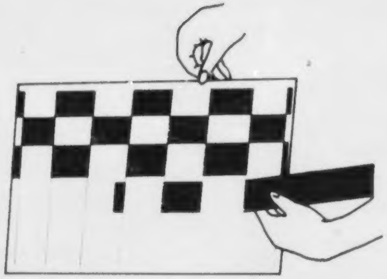
Skills Involved

- Weaving in an over-under pattern
- Cutting with scissors
- Folding paper

Time

20 to 30 minutes

Note: Before presenting this activity you will need to mark cutting lines on the sheets of construction paper. Use a broad felt tipped pen to make four lines on the paper. The lines should begin and end about 1 inch from the edges of the paper:



You will also need to make a sample weaving before the session to show the children.

Demonstration/Procedure

"Today, we are going to weave with paper." Show your completed weaving to the children. "The weavings we make will look something like this." Pin or tape the completed weaving on the bulletin board. Hold up one of the pieces of construction paper with predrawn lines to show the children. "I started my weaving with a piece of paper like this. The lines are drawn on it to show me where to cut. Do you see where the lines start and stop?" Point to the beginning and end of the lines. "They don't go all the way to the edge of the paper. I cut along these lines almost to the edge of the paper. There's an easy way to cut these lines. You fold the paper in half like this." Fold the paper in half lengthwise so that the lines are on the outside of the paper. Cut from the folded edge to the end of each line. Unfold the paper and hold it up to show the children. "This will be my weaving frame."

"Now I'm going to weave the paper strips into my weaving frame." Have the children select several paper strips to weave into your weaving frame. "Which colors should I use? I want to make sure the colors look interesting together." After the children have chosen the weaving strips, take one strip and the paper weaving frame.

"To weave this strip of paper, I have put it *over* the first strip in the frame. Then I'll slide it *under* the next strip, then *over* the next strip, then under the next, then over the next..." Continue describing the over-under procedure as you weave in the first strips.

"Now I'll weave in another strip. This time I start by sliding the strip *under* the first section, then *over* the next, then *under* the next, then over the next." Continue demonstrating the weaving process until the children can anticipate the next step fairly accurately.

Give each child a sheet of construction paper with predrawn lines and a pair of scissors. "You can make your own weavings now. Remember, you have to fold your paper in half to cut the lines of the frame." Help the children fold and cut the paper frame. When each child has cut his or her weaving frame you can have the children identify the colors of paper strips they select for weaving. Remind the children that the weaving process is an over-under-over-under pattern. The children might use the same over-under pattern for two consecutive rows. If this happens a paper strip can be easily removed and rewoven.

If the children are successful with this simple weaving activity, you could make the activity more challenging by using larger sheets of construction paper (12 inches by 12 inches) and thinner strips of paper.

Making a Weaving with Burlap and Yarn

Materials

- Pieces of burlap at least 8 inches by 12 inches, one for each child and teacher
- Colored yarn and yarn scraps, in a variety of colors and thicknesses
- A completed weaving
- Straight pins

Possible Concepts

- Rough and smooth texture
- Identification of colors

Skills Involved

- Weaving and threading yarn through burlap in an over-under pattern

Suggested Activity Topics

None, this project can be used as a gift for a parent or as a wall hanging

Time

Two or three 30 minute sessions

Note: Before presenting this activity, you need to complete a sample hanging for the demonstration.

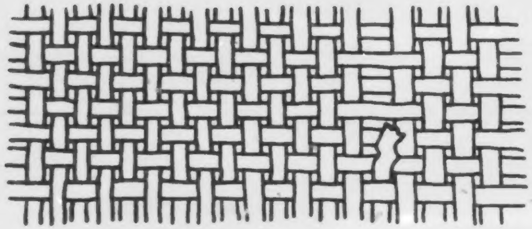
Demonstration/Procedure

"I have some pieces of burlap here to make weavings today. I made one weaving already and it looks like this." Show the children the completed weaving. "A weaving like this can be used as a place mat, a table decoration, or as a wall hanging. You can give your weaving to your mother or father or special friend to hang on a wall or use as decoration."

"Take a good look at this weaving. Is it all the same colors?" "No, you're right. I used different colors of yarn in this weaving." You can ask the children to name the different colors in your weaving.

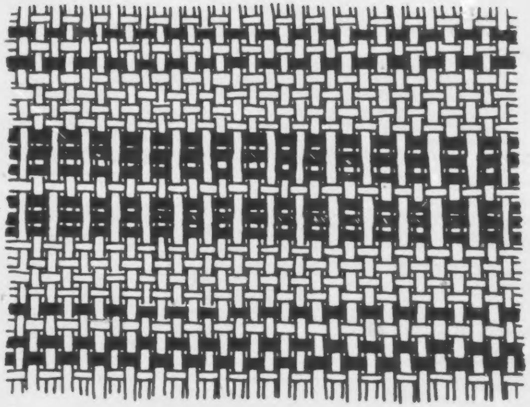
"This weaving started out as just a piece of burlap like this." Hold up a solid piece of burlap. "The first thing I did to make this weaving was to take some of the burlap threads out of the solid piece." Place the solid piece of burlap on the table or tack it up with two pins on a bulletin board (or piece of cardboard or flannel board).

"First I find a thread along the edge." Pick out a middle, horizontal thread along the edge of the burlap piece. Pull the thread straight out of the whole piece.



If the burlap is particularly tight, you might have to start pulling a thread with a pin. "Now I have pulled one thread out but I need a bigger space to put yarn in my weaving so I'll pull out a few more threads."

Pull two or three adjacent threads out of the burlap making a space big enough for at least one piece of yarn. Skip four or five burlap threads and pull out several more threads together.



Vary the number of threads pulled and the number of burlap threads left in the piece to achieve more interest in the final piece. To make the actual weaving process simpler you will have to take out every other, or every other two vertical threads.

Take a piece of yarn and weave it into the burlap, in an empty horizontal space, demonstrating the over-under process to the children. "Now I'll weave a piece of yarn into my burlap. I take the yarn and go *over* the first thread, *under* the next thread, *over* the next, *under* the next until I get to the other side. Take another piece of yarn and weave it in next to the first piece. The next piece of yarn starts *under* the first thread then over the next, then under again until I get to the other side."

Continue the demonstration until the children can anticipate the next step in the over-under process fairly accurately. As you weave, mention the different rough and smooth textures of yarn. Ask the children to feel the various yarn textures and compare them with the texture of burlap.

Give each child a piece of burlap. "Each of you can make a weaving now. Remember, first you have to take out some threads in your piece of burlap." Help the children remove threads from their burlap to make two or three spaces for yarn weaving. Then, help each child weave pieces of yarn into the spaces of burlap.

The children are likely to skip threads or use the same over-under pattern for two adjacent pieces of yarn. The weaving will still look good without complete accuracy in the procedure. Tack the completed weavings to the bulletin board for display.

Making a Paper Mobile

Materials

- Light weight colored paper, at least 10 sheets per child and teacher
- Scissors, one pair per child and teacher
- Felt tip markers in several colors, at least one for each child and teacher
- Three dispensers of transparent tape (if possible, one dispenser per child)
- Light string
- One stapler for two to three children

Possible Concepts

- Stationary and moving form

Skills Involved

- Tearing paper
- Cutting paper with scissors
- Using tape
- Drawing with a felt tip marker
- Using a stapler

Suggested Activity Topics

Because this is a free form product, a specific topic is unnecessary.

Time

20 to 30 minutes

Demonstration/Procedure

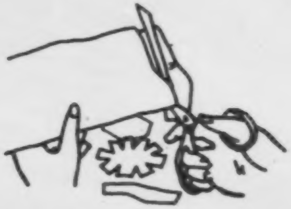
"Today we're going to make moving sculptures which are called *mobiles*." To explain the concept of moving and stationary forms, crumple a sheet of paper into a rough ball. Tape the ball to a piece of string about 1 foot long. Hold the string at arm's length to suspend the paper ball.

"I want you to watch this ball of paper very closely." Wait for a few seconds. If the paper does not move by itself, fan it gently with your hand. "This hanging ball moves easily. Look carefully at it while it moves. Because it is swinging and twisting and turning, you can see different sides of it. It seems to change as you watch it. You can sit still in one place and see different sides of the ball."

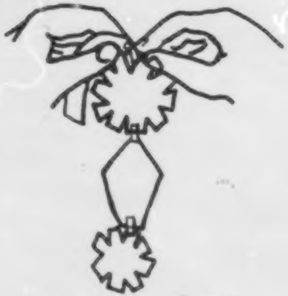
"This table does not move easily. It is stationary. It stays in one place. If you want to see the other side of the table, *you* have to move. Can you think of any other things that move easily?" If the children have difficulty naming moving objects, you can suggest some examples, such as tree leaves, flags, curtains, hanging plants, or Christmas ornaments.

"Mobiles are moving sculptures. We're going to make mobiles. They are made to hang so that they will move easily like the piece of crumpled paper did. We'll make our mobiles out of paper."

Take two or three pieces of paper and cut or tear the papers into interesting shapes.



"Now I'm going to fold and loop and tape my paper shapes together. Since my mobile is going to hang, I'll tape most of the pieces under one another." You can fold, twist, loop, or form the paper in any interesting way and tape the pieces in place.



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As you are working, describe the looping, twisting and taping procedure to the children. Hold the mobile up to show the children. "I'm taping the pieces together with small pieces of tape. I tape just the edge of one piece to another piece so that the pieces will move." When you have taped several pieces together, take a 1 foot piece of string and tape it to the top edge of the mobile. Hang the mobile up on a light fixture or from the ceiling for the children to see.

Give each child a pair of scissors and access to a roll of tape. Have every two or three children share a stack of paper and a set of markers. "Now you can take a sheet of paper and start your own mobile. Remember, first you cut or tear your paper into interesting shapes. Then, you twist and loop them to make any form you want. Then, you tape all the pieces together."

Help the children cut, tear, and tape as needed. To add interest to their mobiles, the children can use the felt pens to color their paper pieces before they twist and tape the pieces together. When the mobiles are completed give each child a length of string to tape to the top edge of the mobile. If possible, hang the mobiles in front of a window or from the ceiling close to an air vent so that they will move easily in the wind or air currents.

CRAFTS/MIXED MEDIA: Activity 6

Making a Paper Bag Puppet

Materials

Puppet 1

- Stand up, square bottom lunch bags, one for each child and teacher
- String or rubber bands

Puppet 2

- Stand up, square bottom lunch bags
- Pencils, one for each child and teacher

Puppet 3

- Knife-edged paper bags, one for each child and teacher
- Newspaper
- String or rubber bands

All puppets

- Construction paper in several colors
- Crayons or felt tip pens
- White glue, in small, squeeze bottles
- Felt or fabric scraps; yarn or colored string; pipe cleaners; and any other materials suitable for decorating
- Two or three dispensers of transparent tape

Possible Concepts

- Comparison of textures

Skills Involved

- Cutting with scissors
- Drawing with crayons or felt tip marker
- Using white glue

Suggested Activity Topics

Animals, portraits, monsters, book or cartoon characters

Time

20 to 30 minutes

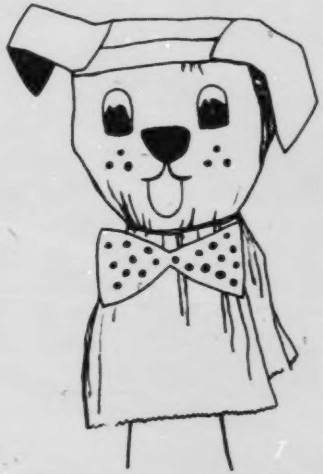
Demonstration/Procedure

"Almost all of us have played with puppets. With puppets, you can pretend to be many different kinds of people, animals, or imaginary creatures. There are a lot of different types of puppets and they can be made out of just about anything. I thought we'd make our own puppets today with paper bags."

Puppet 1

Take a square bottom paper bag and place it over your fist. Place a rubber band over the paper bag around your wrist. Hold it up to show the children. Point to the flat part of the top of the bag. "With this kind of puppet, the flat part of the paper bag at the top will be the top of the head. I could make some ears, some hair, or a hat with the paper, cloth, or yarn I have here." Point to the front of the bag. "I'll make the face on this side. I can use any of these materials to make my puppet face look like a monster (a dog, or any other topic). I could draw some parts for the face and glue them on my paper bag. I could cut a hole for a mouth and use one of my fingers for a tongue."

Take the bag off your hand and place it flat on the table. "First I'm going to make the ears (hat or hair)." Using the materials available, make simple forms for the top of the puppet's head. Two ears could be cut from construction paper. They can be attached with tape or glue to the top of the bag.



A simple hat could be made by cutting a paper circle, gluing the circle on the top of the bag, and folding back the front part of the circle for a hat brim.

Several strands of yarn or colored string could be cut and glued on the bag to look like hair. You could cut strips of construction paper, curl them around a marker, and glue the ends to the bag for hair.

"Now I can make a face for my puppet. I need to make eyes, a nose, and a mouth." You could draw the features on the bag with a marker or cut facial features from construction paper and glue them on the bag.

"Now I want to make my puppet really interesting. I'm going to add more parts to the face." You could add whiskers, freckles, a beard or moustache, teeth, or any details appropriate to the subject. When you have completed your puppet, place it over your fist again and put the rubber band over the bag around your wrist. Show the children how to manipulate the puppet.

Give each child a paper bag, a rubber band, and a pair of scissors. You can give every two or three children a set of decorating materials, a tape dispenser, and a bottle of glue. Review the activity topic, emphasizing facial details.

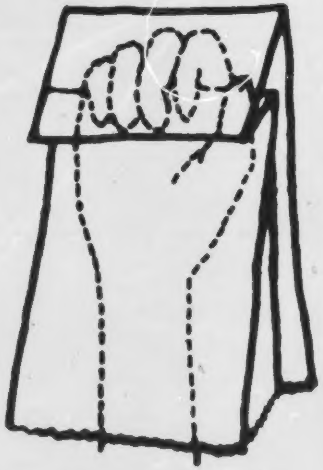
"Make your own puppet now. Think of all the different ways you can use paper, markers, yarn, string, and pieces of cloth." As the children work, you can remind them that they only need a small amount of white glue to attach puppet pieces together.

Puppet 2

Place your square bottom paper bag and materials for decorating the puppets on the table. "We can make a paper bag puppet that has a mouth we can move. When I put my hand in the paper bag, I'll bend my fingers like this."

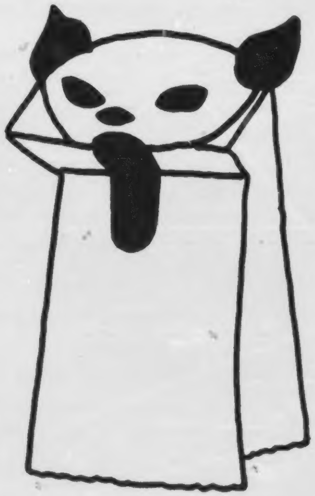
Place the bag over your hand and bend your finger to fit in the folded flap. Move your fingers up and down in opposition to your thumb to show the children how the puppet can be manipulated. "When my puppet is finished the top of its face will be on the flat part of the bag. The bottom of its face with a bottom lip and chin will be under the flap. Then I can make it look like it's opening and closing its mouth."

Take the bag off your hand. "First I have to make the top part of my puppet's face with construction paper." Draw a simple face in two sections on construction paper.



Both parts should be drawn so that when put together they make a whole face. "When I put these parts together, they make a whole face." Cut out both parts of the face and decorate them with the available materials.

When you have finished adding the details, glue the bottom of the face (the chin, lower lip, tongue, and teeth, if appropriate) on the side of the bag under the bottom flap. Glue the top of the puppet's face on the flat bottom of the bag. Emphasize the use of a minimal amount of white glue.

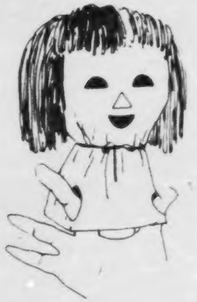


After both parts have been glued, place the puppet over your hand. Bend your fingers to fit in the folded flap. Again, demonstrate how to make the puppet's mouth move.

Give each child a paper bag, a pencil, and a pair of scissors. Have two or three children share a set of decorating materials and a bottle of glue. Review the topic with the children and have them decide what kind of puppet they will make. Ask them to describe how they might make the two parts of the faces. If the children have difficulty, suggest possible ways of separating the parts. A simpler alternative to drawing the two separate facial parts is to draw the whole face and cut it into two parts. As the children are working, help them place the facial parts in the appropriate places on the bag. Remind the children that the face should look like a whole face when the flap is folded down.

Puppet 3

Place a knife edged paper bag, a cardboard tube, newspapers, string or rubber bands, scissors, white glue, and scrap materials on the table. "With this kind of paper bag, we can make puppets with arms that move. Our fingers will really be the puppet's arms. First, I have to make the puppet's head." Take a half sheet of newspaper and crush it into the bottom of the bag to stuff the puppet's head. Insert a cardboard tube into the crushed paper in the bag. Place a rubber band or string around the bag just below the newspaper. The cardboard tube should extend below the rubber band or string. You can cut one paper towel tube into two or three sections for this activity.



"Now the head is ready for a face. Before I add a face, I'm going to cut the holes for my puppet's arms." Place the puppet over your hand putting your index finger in the cardboard tube. With a pencil, mark the places where your thumb and middle finger are. Take the puppet off your hand and draw two holes around your marks. Cut out the circles. Put the puppet on your hand again and show the children how to place their thumbs and middle fingers through the holes.

Using the available materials, add the facial details to the head and face of the puppet. Ears could be cut from construction paper and attached by gluing them so that they stand up from the back of the bag. A hat could be cut from paper and glued to the top of the bag. Facial features can be made from any of the materials and glued to the head. The part of the bag below the rubber band or string could be decorated to look like a body or clothing.

Give each child a paper bag, a cardboard tube, newspaper, string or a rubber band, and a pair of scissors. Have two or three children share a set of decorating materials and a bottle of glue. Review the topic with the children.

"Now you can make a puppet. After you make the head by stuffing it with paper, put the tube inside and put the rubber band around the outside. Remember to make the holes for the fingers. Then make your puppet's face." As the children work, help them as necessary.

After the children have completed any of the three types of puppets, encourage them to make plays or puppet shows with them. A stage could be as simple as a box or a table top. If the children's interest is maintained, a puppet theater could be created with a large corrugated cardboard box. Simply remove the bottom or top of the box and cut away a viewing section on one side and a smaller section for the childrens' arms on the opposite side. The children could decorate the theater with tempera paints or paper cutouts.

Puppet Variations

Stick puppets: Use dowel rods, or popsicle sticks and oak tag, cardboard or construction paper. The character can be drawn on the oak tag, cardboard or construction paper, cut out and decorated. Then staple, glue or tape it to the stick.

Finger puppets (cardboard or oak tag): One way of making this type of puppet is to draw the character's full body on cardboard or oak tag. Color, decorate, and cut the figure out. Cut a small strip of the oak tag or cardboard about 1/2 inch wide and long enough to wrap around your finger. Bend the oak tag strip into a circle and attach it to the bottom of the cardboard cut out. The puppet can then be slipped over the finger. You could simply draw the character, cut it out, and attach it to the finger with a rubber band.

You can also draw the character on oak tag but leave the legs off. Color, decorate, and cut the figure out. At the bottom of the cutout figure, cut two holes for the fingers. The fingers can be inserted through the holes from behind to be the puppet's legs.

Finger puppets (cloth): Draw the outline of the puppet character on a piece of cloth. (felt is recommended). It should be a size that will fit snugly on the finger with some allowance for a seam. Fold the material and cut two identical forms. They can be put together by sewing with yarn, gluing with white glue, or stapling. The details can be added by gluing on pieces of cloth or drawing with a felt tip pen on the puppet.

Sock puppets: If you use a sock to make a puppet, you already have the basic form for the character. Details can be added with yarn, colored string, felt, and felt tip pens. The puppet can be manipulated by using the four fingers together for the top of the face and the opposing thumb for the jaw. The mouth is formed by pushing part of the sock between the fingers and the thumb. This mouth can be reinforced by cutting an oval from cardboard, folding it in half, and inserting it in the sock between the fingers and thumb.

CRAFTS/MIXED MEDIA: Activity 7

Making a Tempera Resist Painting

Materials

- Light colored construction paper, no smaller than 9 inches by 12 inches, no larger than 12 inches by 18 inches, one sheet for each child and teacher
- Thick tempera paints, at least 4 or 5 bright colors (green, blue, red, orange, yellow, white — do not use black)
- Brushes, one for each jar of paint or one for each child
- Pieces of colored chalk that make a visible mark on the construction paper
- India ink
- Flat bristle brush, 1 inch to 2 inches
- Pie plate or shallow bowl
- Cans or buckets of water for washing brushes
- Masonite board or cookie sheet, larger than the size of construction paper
- One or two small sponges
- Newspaper

Possible Concepts

- Identification of colors
- Light and dark colors
- Thick and thin lines

Skills Involved

- Using a paint brush
- Drawing with chalk

Suggested Activity Topics

Insects, a monster, an animal

Time

Two or three 20 to 30 minute sessions with drying time in between, preferably overnight.

Demonstration/Procedure

Have the children decide on a topic for the activity. "I'm going to show you how to make a tempera resist painting. To make this kind of painting, we draw a picture with chalk, paint it with tempera paints and then completely cover the whole picture with black ink. When the picture is dry, we will carefully wash the ink off. The ink will wash right off of the painted areas but will stay where there isn't any paint."

Take a piece of paper and a piece of chalk. Draw a simple example picture of the activity topic. Make sure your drawing covers the entire sheet of paper. Avoid drawing small details because they will not show clearly in the finished painting. Show the children how to use the side of the chalk to make thick lines and the end of the chalk to make thin lines. Have the children point out the thick and thin lines in your picture.

To explain the concept of curved and straight lines, identify some of the curved and straight lines in your picture. As you are drawing, you can have the children suggest straight or curved lines for specific parts of the monster (insect or other topic). For example, "I want to draw the head now. Should I use a straight or curved line?" or "I'm going to draw the legs now. Should I use straight or curved lines?" When you have completed your picture, hold it up to show the children.

Take a paint brush and several different colors of paint. Paint your drawing by filling in all of the areas inside and around the chalk lines. Avoid painting on any of the chalk lines because these lines will later absorb the India ink wash.

"I'm going to paint my picture very carefully. I'm just going to paint inside the lines in my drawing. I'm not going to paint over the chalk lines." As you paint in the areas of the picture, name the colors you are using or have the children label or identify them.

You can also identify light and dark colors in your picture. Point out the contrast to the children as you use light and dark colors in the picture. When you have completed the painting, ask the children if they can identify which colors are light and which are dark. Dark colors could include dark blue, purple, or dark green. Light colors could include yellow, orange, white or pink. Place the painting on a flat surface to dry, preferably overnight.

Give each child a sheet of construction paper and a piece of chalk. Review the activity topic. "First you draw a picture with the chalk. Then you'll paint all around the chalk lines." As the children are working, encourage them to cover the whole page. Remind them to draw large forms that are easy to see.

When they have completed their drawings, give each child a paint brush and have each select the first color of paint. If you are using one paint brush per paint jar, simply have each child choose his or her first color of paint. "When you have painted all the parts you want with your first color, trade colors with someone else. You can keep sharing colors until you've finished your painting. Remember, try not to paint the lines of chalk. Paint around them."

At the next session, place your painting on a sheet of newspaper. Pour some India ink into a pie plate or shallow bowl. "Now that my painting is dry, I'm going to completely cover it with this black ink." Dip the flat bristle brush into the ink and make a stroke across the entire width or length of the painting. The ink should cover both the chalk lines and the painted areas. Cover the entire painting with the India ink, using long brush strokes that go from one side of the paper to the other. Lay the painting on a flat surface to dry.

"Now each of you will get a turn to cover your painting with this ink, just like I did. Remember to make one long stroke from one side to the other until the paper is covered." Assist each child in dipping the brush in the ink and stroking it over his or her painting. Spread the picture on a flat surface to dry.

When the ink is fairly dry, take your painting and place it on a Masonite board or on the back of a cookie sheet. Take the painting and the children to the sink. Run a small stream of cold water and tip the board or cookie sheet into the sink. Let the water run gently on the painting, turning the board so that each area will be under the faucet.

The force of the water will shake the India ink loose on the painted areas of the picture and will leave the original chalk lines black. You can use the sponge to help loosen the India ink.

This process must be done gently. Any vigorous rubbing of the painting will result in a loss of tempera paint and color. The resulting painting will have a dark, antique quality. When the painting has been washed to the artist's satisfaction, let it dry on a flat surface.

After demonstration of this process, each child can wash his or her own painting. You should keep the stream of water to a minimum and encourage the children to be careful while using the sponge to rub their wet paintings.

This project improves with practice. Key techniques for success are using thick tempera paints and letting the pictures dry between stages. Children are amazed at the results — of being able to wash a completely black picture and release the painting underneath.

CRAFTS/MIXED MEDIA: Activity 8

Tie Dying

Materials

- Old sheets cut into 12 inch by 18 inch sections or any fabric of comparable weight and texture (The children could bring old cotton T-shirts from home to tie dye.)
- Fabric dye in light color
- Bucket or large coffee can for the dye bath
- Bucket of cold water for rinsing
- Hot water
- Hot plate or access to a stove
- Rubber bands or string
- Kitchen tongs or a fork or a spoon

Possible Concepts

- Light and dark colors
- Identification of colors

Skills Involved

- Wrapping rubber bands
- Twisting material
- Tying string

Time

At least 30 minutes

Demonstration/Procedure

Before beginning the activity, put water on the hot plate or stove to heat. "Today we're going to tie dye. We're going to color some pieces of cloth in a special way that will make interesting designs on the cloth. To dye cloth, you put some dye in water. Then, you put the cloth in the dye water. The cloth absorbs the dye like a sponge soaks up water. When you take the cloth out of the dye, it's all one color. We're going to fold and twist the cloth and then tie it all up with string and rubber bands, Then, when we dye the twisted cloth, it won't be all solid color. The dye can't get into the twisted parts. When we unwrap and straighten out the cloth, some parts will be darker and some will be lighter in color."

Take a piece of cloth and rubber bands or string. "I'm going to show you how to fold and twist the cloth before it's dyed." Put one hand under the piece of cloth and push up a section with your finger. With your other hand, twist the material around your finger. While holding the twist of cloth remove your finger. Take a rubber band and wrap it several times around the twist of cloth. Continue the procedure for the entire piece of cloth. The larger the section you push up with your finger, the larger the design will be. You can also vary the designs by twisting the cloth in different ways. For example, you can twist, remove your finger, fold the twist over, twist again and apply a rubber band, You could twist and apply rubber bands to two small adjacent sections, then twist the two sections together and apply another rubber band. Feel free to experiment. As you are working, describe the process to the children. "I'm pushing my whole finger into the cloth. I can twist up a big part of the cloth that way." or "I'm just going to push the tip of my finger into the cloth. That will make a little twist in the cloth."

Optional: As you are twisting the cloth, you can add complementary colors of liquid to the design. Remove your finger after the first twist. Squeeze a small amount of dye in the twist. Then twist again and apply the rubber band. The result will be a different colored center in the design. Use colors that will combine well with the basic dye color (e.g. blue and green, yellow and green, yellow and blue, red and yellow, red and blue). Avoid red and green because you'll end up with brown cloth. If you are using this method, have the children identify the colors and discuss possible combinations.

After you have finished twisting and applying the rubber bands, pour the hot water into the bucket or large coffee can. Put an appropriate amount of dye in the water. Ask the children to label or identify the color as you put it in. Drop your twisted cloth into the water. Take the tongs or fork or spoon and push the cloth down. Caution the children that the water is very hot and should not be touched with the hands. Explain that they can use the tongs to move the cloth around in the dye and to take the cloth out. Swish the cloth around in the dye for a few minutes. Take the cloth out and place it in the bucket of cold water. When it has cooled enough to handle, remove all the rubber bands and rinse the cloth in the water. Show the children the finished piece. "What happened to all the twisted parts?" Have the children identify light and dark areas on the piece.

Give each child a section of cloth and several rubber bands. Have more rubber bands readily accessible. "Now you can make your own tie dye designs." Briefly review the tie dying procedure. When the children are ready to dye their cloth piece help them put the cloth in, take it out, and rinse it. Change the rinse water when necessary. You may need to add more dye to the water as the pieces absorb it. Hang the pieces of cloth on a clothesline to dry. You can discuss with the children how they made the different designs, what color combinations they used, and how they varied the size of the design.

Making a Batik

Materials

For drawing and waxing

- Old sheet cut into sections (12 inches by 18 inches) or any fabric of comparable weight and texture
- Soft lead pencils (one for each child and teacher)
- Wax crayons
- Paraffin (1 to 2 pounds)
- Old brushes or cotton swabs
- Electric frying pan with muffin tins or pot pie tins or clean cat food cans to fit inside or a
- Hot plate with a large deep cake pan or a roasting pan and muffin tins or pot pie tins to fit inside
- Newspapers to cover waxing area

For dyeing

- Fabric dye (two or three light colors such as orange, yellow, pink. Liquid dye is recommended)
- Buckets, one for each color of dye

For ironing out the wax

- An iron
- Newspapers (enough to provide a 1 inch to 2 inch stack for each batik)

Possible Concepts

- Identification of colors
- Process of dyeing fabric
- Concept of wax resist

Skills Involved

- Painting with a brush
- Ironing with an iron

Suggested Activity Topics

Because this is a free form product, a specific topic is unnecessary.

Time

Three sessions: (1) Drawing and waxing (20 to 30 minutes), (2) Dyeing (10 to 15 minutes), (3) Ironing (20 to 30 minutes).

Demonstration/Procedure

Session 1

"Today we're going to start to batik. *Batik* is a way of making pictures or designs on cloth. We are going to take three sessions to make our batiks. Today we're going to draw our pictures on pieces of cloth and paint them with colored wax." Give each child a section of cloth (over newspapers) and a soft lead pencil. Ask the children to choose a topic for their designs.

"We can draw our pictures on the cloth now." Encourage the children to draw large simple forms, covering as much of the cloth as possible. Very tiny forms or small details will not be clear when the batik is finished. Make your own picture large and simple so that your demonstration of waxing will be brief.

Fill the electric frying pan, the cake pan, or the roasting pan about half full of water and put the heating appliance on low heat. Caution the children about the heat and carefully monitor the appliance to prevent any accidents. Arrange your working area so you can be close to the appliance at all times and are seated or standing between the appliance and the children.

In each section of the muffin tin, pot pie pans or cat food cans place about half of a crayon and 2 square inches of paraffin. Then, place the muffin tin, pot pie pans or cat food cans in the heating water. When the water is at the boiling point the wax will melt and be ready to use. Place your piece of cloth on a pad of newspapers next to the wax.

When the wax is melted, dip one of the brushes or cotton swabs in one of the colors and stir it to blend the crayon and paraffin. Determine which colors you will use for which areas before beginning to wax. Ask the children to label the colors of wax and encourage them to think about which colors they are going to use on their pieces of cloth. Have the children decide which colors they will use before waxing. This will minimize time and confusion later.

Take the brush or cotton swab and paint the colored wax on your drawing. The wax should be absorbed quickly into the fabric. If it is not quickly absorbed, the wax is not hot enough and should be heated more. As you work, describe the waxing process to the children.

"Now you are ready to paint your own batik." Have each child choose a color to begin. Put a brush or cotton swab in each muffin tin or pot pie tin. You can have the children work two at a time on either side of the frying pan or hot plate or you can pass the tins of wax to the children, reheating the colors when necessary. As the children work, encourage them to completely cover the different areas of their drawings. After the children have completed their pictures, remove the sections of cloth from the table and set them aside on a flat surface.

Session 2

Before the activity, fill each bucket with about a half a gallon of water. "Today we are going to do the second part of our batiking. We are going to dye the cloth we painted with wax. We're going to color the pieces of cloth by putting them in dye. The cloth will absorb or soak up the dye except in the places that are covered with wax. If we dyed the cloth without the wax on it, it would come out all one color. Our batiks will still show our pictures because we painted them with wax." Give each child his or her own batik.

Add two to four capfuls of liquid dye to a bucket of water. Immerse your own batik in a bucket of dye, swish it around until it absorbs the color, and take it out. Have a drying line near by with newspapers underneath so that the batiks can be hung to dry immediately.

Give each child a turn to dye his or her own batik. Make sure each batik has absorbed enough dye before the children take them out of the bucket. Hang their batiks on the line with clothespins. You may have to add more dye to the water to dye everyone's piece effectively. Allow the batiks to dry overnight.

Session 3

Prior to the activity, set up an ironing station on the floor. Set the iron for a medium temperature. Have a large stack of newspapers ready and place a stack of newspapers, 1 inch to 2 inches thick next to the iron for the first batik. When the iron is heated, place your batik face up between several thicknesses of newspaper.

"Today we are going to take the wax out of the batiks. I put my batik between the newspapers. I'm going to iron over the top of the newspaper. The iron will melt the wax and the newspaper will soak it up. When I take it out, the batik will be colored where we dyed it and the wax will be ironed out."

Iron over the top newspaper sliding it back and forth until the wax is melted and absorbed into the newspaper. Take the batik out and hold it up to show the children. "The wax melted into the newspaper and the colors are left on my picture."

Give each child his or her own batik. Set up another stack of newspapers and have each child iron his or her batik. Caution the children about the heated iron and carefully monitor its use. Change the stack of newspapers as needed.

Activity Topics

Activity Topic 1

Self Portrait

Possible Materials

- Small hand mirrors
- Pictures of faces
- Reproductions of other artist's portraits
- Polaroid camera

Possible Concepts

- Facial parts
- Similiarities and differences between faces
- Facial expressions of feelings

Possible Media

- Painting with tempera paint
- Clay relief
- Masks out of paper mache
- Drawing with pencils
- Tempera resist
- Drawing with crayons

Discussion

"Today we're going to make pictures of our own faces. These pictures are called *self portraits.* I have a mirror here (or picture of a face or reproduction or photograph). I'm going to look very hard at my face. I can see two eyes and one nose." Ask the children to help name and describe parts of your face. Encourage the children to name as many details as possible. If the children have difficulty, you can name the facial parts such as eyelashes, freckles, lips, teeth, eyebrows, etc. If you are using a picture or photograph, hold it up and ask the children to name the facial parts.

Give two children mirrors. "Look at your face very closely. Do you have a nose? What else do both of your faces have?" If this question is difficult, you can suggest some features the children have in common such as ears, eyebrows, cheeks, chin. As the children describe their faces, have them name some differences. "Do you both look exactly alike? How are your faces different?" You can encourage the children to see differences by asking leading questions such as, "Do you both have the same color hair? Do you have the same color of eyes? Do you have the same color of skin? Do you both have freckles or dimples?" Continue the activity by having other children look at themselves in the mirrors and describe their faces or the similarities and differences between children. If the children are not familiar with parts of their faces you can play a simple game of "Simon Says" by having the children touch various parts of their faces as you name them and demonstrate by touching them.

"You know, I can often tell how you are feeling just by looking at your face. If you're angry, sometimes your face looks like this." Demonstrate an angry face. "I can tell you are happy when you smile like this." Demonstrate a smile or have the children smile. You can continue this activity using as many different facial expressions as you like such as sleepy, surprised, sad, etc. You can help the children see the differences in facial expressions by encouraging them to look at how the mouth changes or the eyes and eyebrows change for different expressions.

Activity Topic 2

Monster

Possible Materials

- Pictures of familiar monsters (i.e., Dracula, Werewolf, Frankenstein)
- *Where the Wild Things Are* by Maurice Sendak or
  My Mama Says. . .by Judith Viorst
- "Night on Bald Mountain," a record by Moussorgsky, orchestrated by Rimsky-Korsakov

Possible Concepts

- Facial parts
- Facial expressions
- Body parts — human or animal
- "Scariness" — what makes something scary

Possible Media

- Drawing with felt pens
- Paper mache relief
- Clay relief sculpture

Discussion

Hold up one of the suggested books or the record album cover. "Today we're going to make scary monsters. First, let's take a look at a book about some scary monsters (or listen to some scary music)." Read one of the books or have the children listen to part of the recording of "Night on Bald Mountain." Then, ask the children, "Do you think those monsters were scary? Why were they scary? What made them scary?" or "Can you imagine some scary monsters in that music. What would they look like?"

Encourage the children to discuss why a monster is scary — what makes something scary. You can suggest some possibilities like long pointed teeth or sharp claws or mean eyes or big arms or legs.

Give the children a chance to make scary faces on their own. As each child makes a scary face, ask the other children to tell why that face is scary. "Is it the eyebrows that make the face scary? Why is that mouth scary?" Encourage the children to examine and name facial parts and how to make them scary.

You can continue the discussion by asking children to think of scary bodies. "What makes this Dracula's body scary? Look at his shoulders. Take a good look at the monsters in the book. Does that hand look like your hand?"

As the children work on their projects encourage them to add the details, changing the body and face to be as scary as possible.

Activity Topic 3

Circus

Possible Materials

- Pictures of circus animals and performers
- *Andy and the Lion* by James Daugherty
- Books about circus animals
- Trip to the circus or circus parade
- Posters of animals — lions, tigers, elephants

Possible Concepts

- Identification of circus animals — body parts
- Description of circus performers — clowns, lion tamers, trapeze performers, etc.

Possible Media

- Painting with tempera
- Drawing with pencils, chalk, felt pens
- Clay sculpture
- Wire sculpture
- Group mural

Discussion

Show the children a book on the circus, pictures of circuses, or have them look closely at a poster of a circus animal. Ask the children to think of their favorite circus animal. If you have taken a field trip to the circus or a circus parade, ask the children to talk about what animals and performers they saw. Give each child a chance to describe his or her favorite animal or performer in the circus.

"I want you to think hard now and tell us all about your favorite animal." As each child describes an animal, encourage him or her to add as many details as possible. You can suggest details by asking questions such as, "Does a lion have spots.? How do you think an elephant feels? Do you think an elephant has a smooth coat or is he kind of scratchy?" Encourage each child to describe his or her favorite act or performer. Again, ask the child to add as many details as possible. "What kind of suit does the clown wear? The girls on the trapeze wear special costumes with sparkles on them. What did you like about the horses?"

You can narrow the topic to just clowns or just animals and then have the children emphasize the differences between clowns or between the various animals. Ask the children to think of what clowns wear on their faces, their different clothes, etc. You can have the children discuss the jobs of the circus performers. "What does a ringmaster do? What do the acrobats do?"

Before painting (drawing, or building), have the children decide on one animal or person they would like to make. "Let's make our own circus today. Let's make as many different animals and people as possible. Then we can put them all together for a whole circus." As the children work, encourage them to fill the entire page, to add details to their pictures or sculpture, and to make each item different. If the children have painted pictures, you can hang all the dry paintings in a line and cut out a construction paper circus tent to put above them for display. Or, you can cut out black paper bars for cages and place the animals behind the cages. If the children have built circus animals, you can display the whole circus on a table or a shelf. Have the children make a background for the circus out of construction paper. A cooperative project may be suggested in creating a large circus mural using paint, crayons, felt markers, etc. An assortment of buttons, string, yarn and fabric may be provided for the children to glue details to their mural.

Activity Topic 4

Transportation

Possible Materials

- Books about cars, trucks, planes, buses, boats, trains, etc.
- Model cars, trains, trucks, etc.
- Cars, trucks, and other vehicles in the environment
- Pictures cut out of magazines of bikes, wagons, roller skates, kites, blimps, hot air balloons, etc.

Possible Concepts

- Definition and types of transportation
- Categorization of types of transportation
- Identification and repetition of shapes, colors, and lines

Possible Media

- Cardboard box sculpture
- Collograph
- Printing with a flexible printing plate
- Printing with two colors
- Printing with scrap objects

Discussion

"Today I thought we'd make pictures of cars. Do any of you have a car? Whose family owns a car?" If there are children in the class who do not have a car, encourage them to name the vehicle they use to get places: the bus, a motorcycle, a pick-up truck. "Let's talk about what our cars look like. (*Child's name*), does your car have wheels?" Stimulate the children to the topic by asking questions that help them focus on the type of transportation they know best. Give each child an opportunity to say something about his or her car. Questions you might use could include: "What color is your car? Is your car big or little? Think about the parts of your car. Does your car have headlights? Bumpers? Windows? Doors? What other parts does your car have?" If the children have difficulty discussing their cars, or if they do not remember what their cars look like, have them look out the window, pick a car that they all like, and discuss its parts, color, and size.

You can begin this discussion with the concept of transportation. "Today we're going to talk about transportation. How did you come to school this morning?" Give each child a chance to describe how he or she came to school. After the children have named several means of transportation, you can say, "We can call all these things — cars, buses, walking — types of transportation. *Transportation* is anything that helps you get from one place to another. Let's think of some other ways we can get from one place to another." If the children have difficulty naming kinds of transportation, you can hold up the pictures of different types of transportation and discuss them with the children. Encourage them to think of as many transporting devices or vehicles as possible.

You can narrow the topic by categorizing the different types of transportation. For example, you can have the children divide the pictures into categories of transportation in the air, transportation on land, and transportation in water. Or, you could ask the children to think of only vehicles that have wheels, or only vehicles that carry more than one person. Some other categories could include:

Transportation for one person — roller skates, stilts, pogo sticks, motorcycles, tricycles, bicycles, inner tubes, etc.

Transportation for more than one person — buses, trucks, airplanes, cars, taxis, subways, trains, boats, helicopters, tanks, etc.

Transportation on land — cars, bikes, tractors, combines, skateboards.

Transportation in air — balloons, helicopters, dirigibles, kites, gliders.

You can select one type of transportation for the children to describe and discuss as the topic for their picture or sculpture or you can have the children select one type of transportation for the activity.

When the category has been chosen, encourage the children to name as many details as possible. You can include concepts such as straight and curved lines and repetition of shapes as they relate to the topic.

Activity Topic 5

My Neighborhood or What's Around Us

Possible Materials

- Magnifying glasses
- Binoculars or small pocket lenses

Possible Concepts

- Identification of colors, shapes, repeating patterns
- Textures, solid and skeletal form

Possible Media

- Mobiles
- Wire sculpture
- Painting with tempera
- Drawing with felt pens

Discussion

Begin this discussion by taking the children for a walk around the school. You can make this walk a special short walk or you can use the last 5 or 10 minutes of outside play time.

"Today we're going to explore our neighborhood. We're going to look very closely at the plants, trees, and animals around us. We're going to take a walk around our school to see the things that live around us. We can use a magnifying glass (or binoculars or pocket lenses) to see leaves and insects and trees up close." If you do not have access to any magnifying instruments, have the children make pretend magnifying glasses by making a circle with their fingers to look through.

"When you find something you want to examine very closely, we'll use our magnifying glasses." You can take a paper sack on this walk to collect small items the children want to bring back to the room.

The concepts you discuss will depend on your neighborhood, the season, and the children's interest. You can have the children identify the colors of trees, bushes, and plants. You can ask the children to look for shapes in trees and rocks and leaves. Ask a child to describe the shape of a particular leaf and then see that shape repeated in the whole plant or tree. In the winter, you can point out the skeletal form of trees. "The branches without the leaves are like the skeleton of the tree. They're like the bones of the tree." You can dig up a small plant and show the children the roots as an example of a skeletal form.

Encourage the children to feel the textures around them, to compare the surface of the bark of different trees. Have the children close their eyes and feel the difference between a sidewalk and grass or between gravel and grass, etc.

Give each child a chance to see an object through the magnifying glass. They can look at slow moving insects, leaves, twigs, bark, water drops, bricks, decaying wood, etc.

Collect small items to be taken into the classroom. You can have the children pick up weeds and twigs and branches to put in a vase or bottle. Or let the children bring back favorite leaves or sticks to be used in the activity.

Activity Topic 6

Zoo Animals

Possible Materials

- Books about zoo animals
- Pictures or posters of zoo animals
- Field trip to the zoo
- *National Geographic* magazines

Possible Concepts

- Types of animals, similarities and differences between animals body parts, body details
- Textures — rough, smooth, soft, furry, scratchy

Possible Media

- Wire sculpture
- Tempera paint
- Drawing with pencils or felt pens
- Scrap wood sculpture
- Vaseline monoprint
- Tempera resist

Discussion

"Today we are going to make a picture (or a sculpture or print) of a zoo animal. Let's take a look at some of the pictures I have here and let's pretend we are going through a zoo." Point to or hold up a picture of a zoo animal. "Let's say we're going by this animal's cage. Do you know the name of this animal?" Have the children name the animal in the picture or name it yourself. Then, ask the children to describe anything they can about the animal. "How do you suppose this animal feels to touch? Do you think he's soft to touch or maybe he's rough? Does he have a tail? Horns?"

Encourage the children to look at and discuss as many different details about the animal as possible. You can expand this discussion from basic identification of body parts to more elaborate ideas such as the shape of the animal's ears, the expression on the animal's face, or where the animal might live in the wild or the use of various body parts. For example, "Why do you suppose the tiger has those soft pads on his feet?" Or, "If this animal has fins he must belong in water." Or "What sound do you think this animal makes?"

Continue your "trip" to the zoo with other pictures of animals. Encourage the children to look closely for descriptive details and have them compare the size, shape, color, coat, and body parts of the animals.

After discussing all the animals, ask the children to think of their favorite zoo animal — the zoo animal they would like to draw (or paint, or make a sculpture of). You can ask each child to name his or her chosen animal and describe it to the rest of the children.

A variation on this topic could include a discussion of zoo animals in their natural habitats. "Where do you find lions and tigers in the wild? Do you see any lions on the loose here?" If you have a globe you could point out the different natural homes of zoo animals. You can extend this topic by having the children act out the movements of the different animals, or make a jungle tape recording of different animal sounds.

Activity Topic 7

Imaginary Animals

Possible Materials

- Dr. Seuss books — *If I Ran the Zoo* or *Horton Hatches the Egg*
- Pictures of animals cut out of magazines

Possible Concepts

- Body parts
- Textures — rough, smooth, scratchy, etc.
- Facial features and expressions

Possible Media

- Clay sculpture
- Wire sculpture
- Tempera painting
- Tempera resist
- Vaseline monoprint

Discussion

Read the story of *Horton Hatches the Egg* to the children or show them several pictures from the book *If I Ran the Zoo*. After reading *Horton*, you can ask the children if there is really such a thing as an elephant-bird. "Have you ever seen anything like an elephant-bird? An elephant-bird must be a combination of an elephant and a bird. Let's try to think of any other animals we can combine to make one funny animal." Encourage the children to name animals and then put two names together. You can give each child a chance to name one animal and then take two animal names and put them together. For example, if one child names a tiger and another child names a pigeon, the resulting combination animal would be a pigeon-tiger or a tiger-pigeon. Encourage the children to visualize or imagine what a tiger-pigeon would look like.

"Take a minute now and close your eyes and try to imagine what a tiger-pigeon would look like. Would a tiger-pigeon have two bird legs? Or maybe he would have four tiger-legs? A tiger-pigeon could have a tiger head or bird head. Do you think this animal has wings?" Use one or two more examples of animal combinations to help the children imagine a funny animal.

You can begin this discussion by giving each child a cut-out picture of an animal. "I'm going to give each of you a picture of an animal and then I'm going to ask you to do something special with your pictures. Take a close look at your animal." You can ask the children to name or describe their animals then ask two children to hold up their pictures.

"(*Child's name*) has a dog and (*Child's name*) has a turtle. What would happen if we put those two animals together to make one animal? What would that animal look like?" Encourage the children to describe what a turtle-dog might look like. You can suggest possible features for the animal such as dog ears on a turtle head or a turtle shell on dog legs, etc. Encourage the children to think of the differences in the texture of the two animals. A dog is furry but a turtle is smooth and a turtle's feet have scratchy claws. After the children have had a chance to describe their animal combinations, you can encourage them to make up their own funny animals.

"How could we mix up parts of animals to make a new funny animal?" "Could we put wings on a horse? Could we put horns on a bird?" For the activity, have each child decide on one animal combination or one imaginary animal and think of all the body parts of that animal.

Activity Topic 8

X-ray Pictures

Possible Materials

- Paper towel tubes

Possible Concepts

- Inside and outside
- Thick and thin lines
- Curved and straight lines
- Color identification

Possible Media

- Drawing with pencils, felt pens, crayons
- Painting with tempera paint
- Making a mural in pieces

Discussion

"Today we'll play a game called "What's Inside." Have several familiar objects for the children to examine in the game. These items could include a cracker box, a wastebasket, a picture of a house, or a truck. Begin the game by saying, "We're going to play a game called "What's Inside" today. I have some objects and pictures here and we're going to try to guess what could be inside things." Hold up one of the items such as the cracker box. "What do you suppose is inside this box?" Have the children respond. After the children have guessed the contents of the objects, show the pictures and ask the children to imagine what's inside the house or the truck. If the children have difficulty, you can draw a sample outside of the house or truck on the board and fill in the items the children suggest. You can demonstrate the difference between thick and thin lines and curved and straight lines and ask the children to identify the colors you use.

You can have the children pretend they have magic X-ray vision glasses. The children can use their hands to make these glasses or you can make them from small sections of cardboard paper towel tubes. Go on an "X-ray Super Vision Hunt" looking around the room for things to see through. When the children find an object, have them tell the rest of the class what they see inside it.

You can narrow the topic by asking the children to pretend they are in an airplane or house or bus with no walls. Ask the children to describe what someone outside would see.

You can begin this activity by taking the children on a field trip to a natural history museum where they can see skeletons of various animals. Then have the children discuss the animals they saw and make an X-ray picture of one of the animals.

After the children have described what's inside several items they are ready to make X-ray pictures. Encourage them to add as many details to their drawings as possible. Two or three of the children could work together on a group painting of the inside of a house or inside of a school or airplane, rather than on individual paintings. The outside of the object the children select should fill the entire piece of paper.

As the children paint or draw you can mention different lines and colors in their pictures. You can have the children point out thick and thin lines, straight and curved lines, shapes, and colors.

Activity Topic 9

Insects

Possible Materials

- Live insects if possible such as a spider, ladybug, beetle, or ant
- Magnifying glass (optional)
- Pictures of insects from magazines and books

Possible Concepts

- Body parts
- Identification of colors
- Two and three dimensional forms

Possible Media

- Printing with a styrofoam printmaking plate
- Tempera resist
- Plaster sand cast
- Junk sculpture
- Wire sculpture
- Painting on transparent surface

Discussion

Before beginning this activity, you can take the children on a walk around the school to collect live insects.

"Today we are going to make a picture (or a sculpture or a print) of insects. We have a bettle in our classroom today and we're going to take a close look at him." Give the children a chance to look closely at the insect. You can pass the jar around or let the children look at it together. As they examine the insect encourage them to identify body parts. You can ask them about the number of legs, wings, eyes, or noses on the insect. You can identify parts that the children did not mention such as antenna, claws, etc. As the children look at the insect, have them identify straight and curved lines. "Are the legs straight or are they curved? Is the head sort of round or is it flat and straight?" You can ask the children to describe the colors of the insect wings, body, shell, legs, etc.

You can compare the live insect with a picture of an insect to explain the concept of three dimensional form. "We can say this insect is three dimensional. It stands up, it has a shape and a form — you can look at it all around. It is not flat." Hold up a picture of an insect. "A picture of an insect is two dimensional. A picture is flat. We can't see all the way around it." Have the children point to things in the room that are flat and two dimensional and things that have a form, that are not flat, and are three dimensional.

Activity Topic 10

Pets

Possible Materials

- Cat
- Dog
- Kitten
- Gerbil
- Hamster
- Chicken

Note: The animal should be tame enough to be handled or touched by the children.

Possible Concepts

- Body parts
- Textures — rough, smooth, soft, hard, furry, scratchy
- Balanced and unbalanced form

Possible Media

- Vaseline monoprint
- Fingerpaint monoprint
- Collograph
- Standing clay sculpture
- Printing with more than one color

Discussion

"Today we are going to make pictures (or sculptures or prints) of an animal. We have a *cat* in our classroom today. Everyone will get a chance to touch the animal. First let's just look at the animal. Does he have ears? Does he have a nose? What else does he have?" Encourage the children to name as many different parts of the animal as possible. You can mention parts that the children do not name themselves such as whiskers, foot pads, etc.

Have each child touch the animal. Ask each child to describe how the animal feels. "Is it soft, furry, rough, hard, etc." You can direct the child to feel the hardness of toe nails, the roughness of the tongue, the softness of the ears, and so on.

You can discuss the concept of balance with the children by simply noting that the animal doesn't fall over. You can have the children walk like the animal and experiment with balance. For example, ask a child to sit down like a four footed animal, then try to scratch his or her ear like the animal would. Encourage the children to see the shape of the animal's ears, head, or body or to describe the lines of the animal's body.

Activity Topic 11

Dinosaurs

Possible Materials

- Pictures of dinosaurs
- Models of dinosaurs
- Toy dinosaurs
- Encyclopedia
- Dinosaur books
- Magazines
- Field trip to a natural history museum

Possible Concepts

- Types of dinosaurs — body parts, sizes, and details

Possible Media

- Cardboard box sculpture
- Scrap wood sculpture
- Collograph
- Drawing with felt pens
- Painting with tempera paint
- Soap carving
- Plaster casting
- Clay relief

Discussion

"Today we are going to make a picture (or print or sculpture) of dinosaurs." Hold up a picture of a dinosaur. "Let's look really closely at these pictures." As the children look at the dinosaur's body parts, ask, "How many legs does this dinosaur have? How many eyes do you see on this dinosaur?" Encourage the children to describe the shape and details of the dinosaur. "What kind of neck does this one have?" "This dinosaur has a bumpy back and a small head." You can add some historical details about dinosaurs, such as the fact that they lived a long time ago, they were reptiles like snakes and lizards, they were very, very large, they died out, etc. If possible, have the children compare two different dinosaurs. Encourage them to find the differences between the two animals. One dinosaur might have a long neck; another might have a very short neck. One dinosaur might have short teeth, another might have very long jagged teeth.

If you discuss the size of the dinosaurs with the children, you can have them pretend that they are dinosaurs and give each child a chance to move as a heavy dinosaur might move. A dinosaur with a very long tail would move differently than a dinosaur with a short tail or a dinosaur with wings.

After the children have discussed all the dinosaurs, have each child think of the dinosaur they want to draw (make a print or sculpture of). As the children work on the project, encourage them to add as many details as possible, to fill the entire page of a drawing or to make their dinosaur sculpture three dimensional and balanced.

Activity Topic 12

Fire Station

Possible Materials

- Books and pictures of trucks, firemen, etc.
- Trip to fire station
- Fire hat, fireman's clothing, rope, hose
- Toy fire truck

Possible Concepts

- Identification of shapes and colors
- Repetition of lines and patterns
- Textures

Possible Media

- Drawing with crayon
- Tempera resist
- Making a sculpture as a cooperative group project
- Puppet

Discussion

You can begin this discussion by developing a dramatic play situation on the playground. "Today let's pretend that we're firemen and there's a fire on the playground. If we're firemen we need a hose, a ladder, and a fire truck."

You can use vertical ladders or rope ladders on the playground and a hose if available or you can take a jump rope to represent the hose. If you have fire hats available let the children wear them or use any hats and pretend they are hard hats.

After the children have put out the fire on the playground you can begin the art activity by saying. "Let's make (or draw) our own fire truck (or fire station)."

You can take the children on a field trip to the fire station or you can arrange for a fire truck to visit the school. As the children examine the fire trucks and firefighting equipment encourage them to see the variety and repetition of shapes. Hoses and nozzles are circular in shape; ladders repeat a rectangular shape. Encourage the children to feel the variety of textures. If possible have each child feel the weight of the fireman's coat and hat.

After the field trip ask the children if they would like to make pictures of the fire trucks or fire station or if they would like to build their own fire truck. You can have the children dictate an accompanying story about their toys or their projects.

Activity Topic 13

Spaceships

Possible Materials

- Pictures of space vehicles
- Books about space travel
- Several jar covers, two or three paper plates or paper cups — for role playing
- Model of rocket, or space station
- Movie about space travel

Possible Concepts

- Shape of rocket — details

Possible Media

- Making a sculpture as a cooperative project
- Cardboard box sculpture
- Painting with tempera paint
- Printing with scrap objects
- Making a collograph

Discussion

You can begin this discussion by giving the children a dramatic role play situation. "Today let's pretend we're on a spaceship. Let's take a trip in a spaceship. Who can tell us what a spaceship looks like inside?" Give the children a chance to describe their ideas of the inside of a spaceship. If the children have difficulty you can draw some knobs and screens on the board or you can draw what the children suggest. "Spaceships have big instrument panels with lots of dials and knobs and television screens. I'll draw a few knobs and screens on the board and we can use them on air trips in space." Or you can use overturned paper cups and jar covers on the table as knobs and dials for the space trip.

"Let's get to our station." Have each child pick a spot (at the table or seated next to the board) to get ready for blast off. "Are all systems on? Is everybody ready? Okay, here we go. Fire rocket one, fire rocket two . . ."

Continue the dramatic role play situation and buzz around a couple of planets or stars. You can then ask the children if they would like to build their own spaceship or rocket or paint their own picture of a spaceship.

You can continue this activity or begin it by showing the children some pictures of spaceships, rockets, and astronauts. "I have some pictures here today of spaceships and rockets. Let's take a close look at them and then we can make our own spaceship." Have the children describe what they see in the pictures. You can mention some concepts such as straight and curved lines, repetition of shapes, and identification of colors.

This topic lends itself to large projects such as painting on Kraft or butcher paper or building with large cardboard boxes. You can turn a small room into the inside of a spaceship. You can have the children dictate their own space trip story or you can use a tape recorder to record the blast off and trip.

Activity Topic 14

Houses

Possible Materials

- Pictures of different types of housing — apartments, trailers, brick and frame houses

Possible Concepts

- Types of homes, materials used in homes
- Shapes — squares, triangles, rectangles
- Patterns — repeating, regular patterns

Possible Media

- Cardboard box sculptures
- Murals in tempera paint
- Drawing with pencils and felt pens

Discussion

"Today let's think about where we live. Some people live in apartment buildings, some people live in houses, some people live in trailers or mobile homes. Let's pretend that you are walking home right now. Do you have stairs that lead up to your house?" Encourage the children to describe their houses. You can use any of the following questions to focus their attention on their homes. "Do you have a porch?" "How many windows are on the front of your house (apartment)?" "What is your house made of?" "Does it have a roof?" "Does it have a chimney?" Make sure that each child has a chance to describe his or her home, noting as many details as possible.

You can show the children pictures of various types of housing. Again, ask the children to describe the home, what it is made of, any colors, etc. You can expand this topic by including a variety of housing such as igloos, tents, animal homes, skyscrapers. You can add concepts to the discussion by asking the children to look for repeating shapes in the housing. "Can you find shapes that happen more than once? Can you see more than one rectangle in this house?" If you are emphasizing the concept of regular pattern in the activity, ask the children to point out examples of regular pattern in the pictures. Bricks, windows, and roof shingles are examples of regular patterns.

If the children have difficulty describing their own houses, you can take them to a window in the room and ask them to look out and pick a house or building and describe that building.

Activity Topic 15

Portraits — My Friend, My Mother, My Father, My Sister, or My Brother

Possible Materials

- Reproductions of artists' portraits
- Photographs of friends, relatives
- Posters of individuals

Possible Concepts

- Facial features and expressions
- Similiarities and differences in faces

Possible Media

- Clay relief sculptures
- Pencil drawings
- Tempera painting

Discussion

"Today let's make pictures (or sculptures) of someone in our families. Let's make a picture of our mothers. Do you think (*Child's name*)'s mother looks like me? Do you think (*Child's name*)'s mother has glasses and curly hair like mine?" "No? (Child's name), what does your mother look like? Describe her for us." Give each child a chance to describe his or her mother (or father or friend). Encourage each child to tell about as many details as possible.

You can begin this discussion by having the children look at reproductions of portraits, photographs of friends and relatives, or posters of individuals. Select two pictures and ask the children to look closely for similarities and differences. "Let's look at just the noses on these two faces. Are the noses exactly alike? How are they different?" Encourage expressions.

You can extend this activity by having the children dictate stories about their mothers, fathers, relatives, etc. You can print the story on the bottom of the picture.